TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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ESTELLE DYER.

H. S. Houry

SCENES FROM CURRENT PLAYS.

VAN RENSSELAER WHEELER. HILDA CLARK. REGINALD ROBERTS. NELLIE BRAGGINS. GEORGE O'DONNELL.

BROADWAY THEATRE.—THE HIGHWAYMAN. ACT. III. SCENE: THE PARK OF BEVERLEY MANOR.

I wish I were a funny man! Honestly I do. I've never wished to be merely a man; but a funny man—yes! Once you've been accepted as a funny man, everything is dead easy. Even if you sneeze, people poke each other in the ribs and go off in convulsions of laughter.

"Isn't he irresistibly comical!" people say. "Ha! ha! ha! He's inimitable! He! he! he!"

I thought this the other afternoon when I saw Frank Daniels at his farewell matinee in The Idol's Eye at the Broadway. Frank Daniels is funny; we all know that. Throughout the length and breadth of this broad Republic he is acknowledged as one of the really humorous comic opera singers of the time. Therefore the most unfunny things he does sets the audience roaring. The second time he does it, it is funnier than the first time, and so on.

If I were a funny man I would refuse to work at all, or to sing. I would say to my librettists and my musical man, "Just get me up something in which I can walk on and off and sit down a great deal. Have lots of pretty girls who will kiss me all the time. The public will laugh, whatever I do."

There is one merry joke in The Idol's Eye at which we Matinee Girls screamed with laughter. It was too funny for anything. And about the eighteenth time it happened you could hardly keep us from hysterics. It was this:

Alf Whelan's principal act in The Eye is to rush on the stage in a Beside the Bonnie Briar Bush costume and shout "Hoot, Mon!" at Frank Daniels, just like that. At which a short yellow satin skirt or tunic that Daniels wears drops off to the stage and discloses him in tights and bathing trunks. That is the cue for the audience to laugh. And laugh it did and does. Every time.

Therefore I say it is dead easy to be a funny man. And I wouldn't have my playwright give me too much to do. I'd have some nice sitting parts—a couple of good songs—lots of pretty girls, not to kiss—understand—that's too much like work; but to kiss me. I think Frank Daniels has caught on to the idea!

And as he says himself: "That's no barroom jest."

Now, May Irwin likes trouble. She fairly revels in work. I think if some playwright were to come to her with a comedy in which she would have to put in coal or shovel snow she'd buy it right off. She walks and climbs on tables and chairs and dances and sings from start to finish. If any one could be described as "leading" a play, just as an orchestra is directed, then she does it.

Then critics talk of her unctuous jollity and all that! "She has only to look at the audience and smile," says one chap, "and it's all over but the shouting!" I know better. It's all the hardest kind of work! People go out of a theatre after a play saying: "There's lots of go to it, isn't there?" or "The author of that put lots of snap and ginger in it."

Not the same. An author may write bright lines, clever lines, funny lines—and sometimes he may not; but supposing he has done so—they are all as nothing unless the vim and life and vitality of some one is fairly put into the performance. May Irwin puts hers into The Swell Miss Fitzwell, and while you don't hear anything about her having to have massage between the acts or jabs of nitro-glycerine during the stage waits, still it's hard work just the same.

And that is not an idle dream, either.

I saw Lulu Glaser in Broadway one afternoon and she looked just like one of us Matinee Girls. She had a brown Alpine hat and a brown tailor frock and a box of candy and a bunch of violets and a big college boy.

When you have those last three all at once, and you are a Matinee Girl, other things, such as the universe, the evening papers, and other people, don't really matter much and life is a grand sweet song! Lulu looked just like that. You wouldn't think she knew the centre of the stage from a footlight, and a district messenger with an Outcault face stopped, paralyzed with admiration, on the curbstone and said:

"Say—isn't she a peach! She's one of dem beauts of de Four Hundred—dey have a call in dere house on Fift' Avenue and it's good for a quarter every time!"

And I thought of what Beecher said about there being some lies on which we might mount to heaven as on angels' wings, and wondered if this was one of those.

One never realizes how easy it is to get into the bosom of other people's families until one lives in a flat that commands a view of the back windows of other flats.

Front windows, you know, are always neatly curtained and shaded; sometimes there are sash curtains tied with satin ribbons and silk curtains inside. Unpleasant people have a habit of putting jardinières with growing plants in them so they will show, or of placing their cut flowers always ostentatiously behind the plate glass as though they were for exhibition. Front windows are a good deal of a bluff, you see.

But it's different with back windows. They're not apt to have more than one pair of curtains, and these are often drawn aside to let in the light. Sometimes even in the very swellest apartment houses there are rash people who keep their bottles cold on the fire escape, and you get to know those who are addicted to beer and those who prefer Rhine wine and seltzer.

There is a man who shaves himself each morning right opposite my window, by means of a mirror which he has fastened in some way to the upper sash of his window. I feel as though I had known him for years, and were we to ever meet I should feel it my duty to bow. Right below his flat there is one occupied by a lot of bachelor girls, who cook breakfast and curl their hair over the same gas jet. They go around in all sorts of queer artistic clothes—one of them wears a Japanese kimona and another has an artist's blouse over her frock.

There are whole histories in back windows that one could never guess from the staid outside of the front of the house. So to my mind I very much prefer to have the other point of view. Wouldn't you?

Of course, some of my analytical friends say that I am trying to console myself for the bad outlook, but it's really not so. One of them has a constant view of an undertaker's and a plumber's office before her eyes all day. Would any sane person prefer that to a nice familiar inlook at other people's back windows?

At the house of a friend one evening last week I heard a pretty little American girl, Jessie Shay, play Schumann's "Idyll of the Woods" as I had never heard it before. It was a marvelous bit of poetic, tender music, when the big piano seemed to have a heart under its polished case, and the hands of the little girl who played seemed to be upon the strings.

I am always glad to see a woman prove that she can be as great musically as a man. It is better than all the suffrage, advancement and all that rot in the world to hear a woman sing a song that rings in your heart, or to make all the world sad or merry by her touch on the keys of a piano or the bow of a violin. Somebody called Miss Shay "a female Paderewski" when she had finished, but somehow I resented it. It reminded me of the Western drummer who proposed a toast: "To New York, the Chicago of the East."

Jessie Shay is good enough for me. I think that name is calculated to ring all right through the ages all by itself, so long as the blonde, blue-eyed girl who owns it continues to win the success which she has at home and abroad by her marvelous playing. On the Sunday night that Sembrich sang at the Metropolitan Opera House Miss Shay played the Liszt "Twelfth Hungarian Rhapsody" with such dash and brilliant execution that the audience fairly rose.

So here's to the American girl who is a prophet in her ain countree as well as over the water!

THE MATINEE GIRL.

ESTELLE DYER.

On the first page of this issue of THE MIRROR appears the first published portrait of the American tragedienne, Estelle Dyer, probably the youngest star to-day upon the stage of this country. Miss Dyer was born in New York city on April 18, 1882, of American and Franco-German parentage, and she does not come of a theatrical family. Her father, who is engaged in commercial pursuits, is a descendant of Mary Dyer, the Quaker heroine who suffered martyrdom on Boston Common in 1660. Her mother, from whom Miss Dyer inherits her beauty, is of Franco-German extraction, and a niece of Christopher Dorflinger, the well-known glass manufacturer. Miss Dyer will appear, early in the coming year, as Juliet in a magnificently staged and sumptuously costumed revival of Romeo and Juliet—promised to prove one of the most elaborate presentations of this play ever attempted.

The company supporting Miss Dyer will be composed of popular and recognized artists, and there is every reason to believe that the enterprise will prove an artistic and a pecuniary success.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Dec. 18.

Notwithstanding the approaching nearness of the holiday season, the bad business noted last week at the majority of the local theatres has seemingly undergone a material improvement, and at least two establishments have had the good fortune to hold a series of sold-out houses during each night of the current week.

Montauk (William E. Sinn, manager): Julia Arthur as A Lady of Quality 13-18. Miss Arthur is to be congratulated upon having had a continuance here of the same large business that marked her recently finished run of exactly fifty performances in Mrs. Burnett's play at Wallack's Theatre. Richard Mansfield in repertoire 20-25.——Amphion (Lee Ottolenqui, manager): The Sign of the Cross 13-18. Attendance of the same size that marked the recent production of it at a downtown house. The Mysterious Mr. Bugle 20-25.——Columbia (Harry Mann, manager): Henry Miller in Heartsease 13-18. Provoking monetary returns for an artist of such merit and play of like excellence. Under the Red Robe 20-Jan. 1.——Grand Opera House (Frank Kiblholz, manager): Straight from the Heart 13-18. Captain Impudence 20-25.——Gayety (Bennett Wilson, manager): Gayest Manhattan 13-18. Straight from the Heart 20-25.——Star (William L. Bissell, manager): Sam T Jack's Tenderloins 13-18. Miss New York, Jr., 20-25.

Additional encomiums have been earned by both Messrs. Hyde and Behman and their excellent stock organization at the Park for a really most meritorious production of that old-time Daly success, 7-20-8, in which Henrietta Crosman has challenged direct comparison between Ada Rehan and herself, with results highly flattering to the leading lady at the Park. The other roles were admirably sustained by George Larsen, Maggie Harrold, William Davidge, Anna Layng, Howell Hansell, Daisy Lovering, Edward Esmonde, and Thomas Ross. The present series of praiseworthy revivals will be temporarily broken in upon by the presentation of Uncle Tom's Cabin for the week preceding Christmas.

Lincoln J. Carter's latest contribution to the sensational drama, Under the Dome, has had a week of prosperity at the Bijou, where its startling and realistic scenic accessories have attracted wide attention and also much favorable comment from the local press. Manager Harry C. Kennedy's next offering is a revival of one of last season's money makers, Hogan's Alley.

The star feature of the olio at Hyde and Behman's has been Auguste Van Biene, whose superb 'cello playing commanded the most respectful attention and lavish applause from every portion of the house. Another feature which received universal and enthusiastic approval was Maud Beall Price in an artistic monologue, heretofore supposed to be appreciated only by lyceum audiences. J. K. Emmet and Anna Mortland proved entertaining in the comedietta called Honeymoon in a Harlem Flat. Irene Franklin, garbed in a costume presenting a novel array of colors, embracing royal purple, lavender, Nile green, and blue, which, strange to say, harmonize effectively, made a distinct success in the rendition of some popular ballads and a taking "coon" song. Edward McWade, Margaret May, and Frederick Webber scored many laughs in A Matrimonial Blizzard. The other "turns" comprised Walter and Mamie Deaves' Manikins; James Reilly, dialect comedian; the Metropolitan Three, in a sketch termed The Suspicious Wife; Alf Grant, in monologue; also Walton and Doyle as The Gendarme and Burglar. The much talked of Elizabeth Lawrence, who delights in expliciting herself as the Baroness Blanc, is the next principal headliner here.

At the American the bill has displayed Brother for Brother, and will next make shift to Under the Dome.

The Rossow Midgets and their supporting specialties have had good results at the Empire, where The Gay Masqueraders are due on Monday.

The stock at the Lyceum have occupied the week with Gettysburg, and will next turn their attention to The Wanderers.

Mlle. Ani's Monarchs have delighted the "Dutchtown" contingent up at the Unique, where The Merry Widows are next underlined.

At the Brooklyn Music Hall the programme has enlisted the services of John W. Ransone, Edward J. McCarthy, Edgar Forman, and Julia West, the Tally-Ho Trio, Bradford and Nunn, Gracie Emmett, Jones and Sutton, also Helena Tuesart.

SCHENCK COOPER.

DENVER.

In Old Kentucky has done a tremendous business at the Tabor 5-12, opening and closing on Sundays, and each of the nine performances throughout the week being played to crowded houses. Mr. Dazey and Mr. Litt seemed to have caught the taste of the public perfectly, and there is no question that In Old Kentucky is a great popular success. The present production seems better than former ones here. Lulu Tabor, who is a Denver girl, came on from New York to open here in her old part of Madge, replacing Affie Warner, who is ill. Miss Tabor's Madge is very naturally and sweetly enacted. H. B. Bradley's Colonel Sandusky Doolittle also deserves praise. The Woodlawn Wangdoodles, as usual, scored an emphatic success, and are about as amusing a lot of darkies as one could imagine Stuart Robson 13.

The Boston Lyric Opera co. began its season, which is to last ten weeks, at the Broadway 5, opening to a large house. Business throughout the week has not been good, this being due, however, to the fact that Nordica gave a concert here 6, and the annual charity ball was given 8, hence the class of people most interested in Faust found amusement elsewhere, while the public, caring more for light opera, has awaited the second week. The co. in its entirety has been very well received. The principals are competent, the chorus is well trained, and the opera was well staged and costumed. Probably the best impressions during the opening week were those made by Clara Lane and W. H. Clarke. Clara Lane has a voice of considerable sweetness. She understands her limitations and does not go beyond them, the result being that her work is very pleasing. Her rendering of the "Jewel Song" was particularly well done. W. H. Clarke possesses a rich and powerful basso, which he used to good effect in the role of Mephistopheles. Hattie Bell Ladd looked and sang Siebel prettily. Edgar Temple as Faust was suffering from a severe cold the opening performance and hence was not up to his usual standard. Mr. Temple possesses histrionic ability rather unusual in a tenor and his Faust was well acted. The chorus is notable for the freshness of its voices and good training. Amusement Director W. F. Glover, assisted by the local leader, Charles Horst, and his competent orchestra, did good work with the score. A double bill, consisting of Cavalleria Rusticana and The Pirates of Penzance, is the offering for 12-19.

Madame Nordica sang at the Central Presbyterian Church 6 before a fashionable and representative audience, who gave the great singer an enthusiastic reception.

The Lyceum, which was dark 5-12, will reopen 13 with Jule Walters in Side Tracked.

The stock co. at the Orpheum has done fair business in A Legal Wrong 6-12. The melodrama was, upon the whole, indifferently played and had little to distinguish it. H. Percy Weldon incoherently ranted through the leading role, and most of the cast seemed to be unhappy. Robert E. Bell and Wallace Hopper were responsible for the comedy, and their clever work made the performance bearable. The Orpheum co., which early in the season did good work in some of the melodramas played by them, seems to be getting into a groove, and it will be well for them to awaken from the somnolence that characterized this week's production. The bill for 13-19 is Nugget Nell.

R. L. Griffin, who retired from connection with the active management of the Broadway 5, I understand, still holds an interest in both the Tabor and the Broadway seasons. F. E. CARSTARPHEN.

MILWAUKEE.

The Heart of Maryland occupied the Davidson 8-11. Under the Red Robe appeared 13-18. Russell, Fox and De Angelis co. 22-25.

Patience was given by local talent at the Pabst 10, 11 to large and fashionable audiences. The director was Arthur Weld, musical and dramatic editor of the Milwaukee *Journal*. The performance was so successful that the opera will be repeated 16. The Rantzaus was played by the Pabst Stock co. 12 before a large and well pleased audience. Jedem das Seine and Das Wetter Haenschen are billed for 15. Die Versunkene Glocke 19. The Arion Musical Club will sing Handel's Messiah at the Pabst 22.

C. L. N. NORRIE.

LOUISVILLE.

The engagement of William H. Crane in A Southern Romance at the Auditorium 10 brought out one of the largest audiences of the season, completely filling the immense place. The star and the players were in touch with the assemblage, and the play, through their efforts, made a decided hit.

Julia Marlowe filled week of 13 at Macauley's, appearing in For Bonnie Prince Charlie, Romeo and Juliet, As You Like It, and Ingomar. Miss Marlowe is a decided Louisville favorite, and good business ruled thoughout the engagement. The Nancy Hanks 20.

Ward and Vokes filled their annual engagement at the Avenue 12-18 in The Governors, testing the capacity of the house at every performance. Lucy Daly comes in for a decided share of praise with the well-known comedians, as does also Johnnie Page. Katie Emmett in The Waifs of New York 19-25.

The offering of the Meffert Stock co. at the Temple week 13-18 is a notable one, in that it presents for the first time upon any stage Edmund Day's farcical comedy, Our Disreputable Ancestors. It was decidedly successful and will become a feature of the repertoire of the Meffert co. The play is built on novel lines, and deals with the shade of a New Amsterdam Dutchman who died 300 years before the opening of the play, and who has been robbed of his haunts by the tearing down of the old family mansion. He hunts up his descendants and comes to live with them, being visible only to the oldest member of the family in the direct line of descent. In the second act, however, arrayed in modern clothes, he is seen by all, but as he is an exact counterpart of Frank, the eldest boy, he is mistaken for him, and the complications that ensue are very amusing.

The Auditorium announces two concerts 27 by the Banda Rossa. Dr. Nansen will lecture there early in January.

Master Skillman again demonstrated exceptional ability in playing the child's part in the recent representation of The Silver King given by the Meffert Stock co.

Mrs. J. T. McAlpin, wife of the manager and soubrette of the Ole Olson co., was taken suddenly ill 13 and the co. was compelled to cancel dates at New Albany, Ind., and Frankfort, Ky.

An unusual tribute was paid Julia Marlowe upon the opening night of her engagement at Macauley's, the gallery boys uniting in the purchase of a floral offering, which was thrown to the stage with every demonstration of appreciation of the artist.

The interview with Mrs. McKee Rankin, in a recent issue of THE MIRROR, was read with much interest here, particularly that portion referring to her early career in this city.

During the stay of Modjeska, Count Bozenta talked most entertainingly of the colony started by Modjeska in California some twenty years ago, and incidentally it was brought out that one of the first members was the then unknown but now noted author of "Quo Vadis," Sienkiewicz.

CHARLES D. CLARKE.

KANSAS CITY.

Thomas W. Keene, who is now the favorite tragic actor, who visits this city, appeared at the Coates Opera House 13-18, in a round of familiar characters, and was welcomed and heartily applauded by a succession of good audiences. His characterizations grow more finished with each succeeding year, and, surrounded as he is with an excellent co. of capable actors, the plays are produced in thorough manner, and give more than ordinary satisfaction. Charles B. Hanford ably supported the star, and among other prominent members of the co. deserving mention were John Milton, Carl Ahrendt, Paul G. Taylor, Lucia Moore, Mrs. S. A. Baker, and others. The plays presented were Richelieu, Richard III., Louis XI., Othello, Julius Cæsar, Hamlet, and Merchant of Venice. The Bostonians 23-25.

Hogan's Alley was the attraction at the Grand 12-18, and proved a lively conglomeration of specialties, mostly on the Irish order, but most of them clever and entertaining. Harry Crandall, Fred Karcher, Edith Chappelle, Hogan and Brogan, and others all helped to make the performance a lively one. The Nawns 19-25.

The Dazzler was at the Ninth Street Opera House 12-18, and it proved considerably more of a dazzler than it did last year, as the co. has been much improved. Will West made an excellent impression in various specialties, and Ida Marie Rogers as the Dazzler was clever, though juvenile. The prices at this house have been reduced to 15, 25, 35, and 50 cents, and Manager Clark thinks that this will improve his business very much. The White Squadron 19-25.

The Auditorium is still playing to its capacity with a combination of drama and vaudeville. Amelia Glover headed the vaudeville list 12-18, and the Kingsley Sisters made an immense hit. George Austin, a slack wire comedian, was clever, and the Ahrens, acrobats and trick ladder performers, were also good. The stock co. rendered the drama Wife for Wife during first half of the week and Too Much Tompkins during the latter half. The Silver King will be produced next week.

Alexander Frazer, the owner of the Auditorium, is figuring now on completing the roof-garden, which was originally planned for use during the Summer months, and putting in the necessary elevators. It is probable that Paxton and Burgess will manage the roof-garden, if it is opened next Summer.

Nordica will appear at the Coates Opera House 20 in concert.

The Elks benefit will occur 17, and all cos. playing in the city this week have volunteered to assist.

The Hale Sisters, daughters of Lon Hale, of the Fire Department, have just left for New York, where they have secured an engagement as dancers.

FRANK B. WILCOX.

BUFFALO.

The Geezer, with Donnelly and Girard as the stars, was presented at the Star 9-11. Fanny Rice in At the French Ball 13-15. William H. Crane in A Virginia Courtship 16-18. The Sign of the Cross 20-25.

The bill 13-18 at the Lyceum was The Land of the Living. The co. is a competent one and some startling scenic effects are introduced. Charles T. Aldrich and Will H. Fox were extra attractions during the engagement, and each scored a big hit. Business excellent. Gonzalez Opera co. 20-25.

The Music Hall Stock co. returned 10 under the new arrangement by which dramas are presented each Friday and Saturday of the week. Doris, by Robert Dronet, the leading man of the co., was presented. The audiences were decidedly friendly to the members of the co., and all were applauded warmly when they made their first entrances. The co. showed that its short vacation had been beneficial. Business good. The Grey Mare will be the next bill.

The Banda Rossa gave two delightful concerts at Music Hall 14, 15. Audiences large.

Frank J. Baker, advance representative of The Land of the Living co., closed with that co. 9 and spent several days in town with friends. He left for Youngstown, Ohio, 11, where he will be connected with the management of the Youngstown Opera House.

The Buffalo Symphony Orchestra give one of their regular concerts at Music Hall 16. Marguerite Hall, soprano, is the soloist.

Ralph Pomeroy is missed from the front of the house at Music Hall. He has gone West to accept an important position.

The Buffalo Permanent Opera co. will give three performances of The Chimes of Normandy at the Star Jan. 24-26. Mr. W. F. Sheehan is the director.

Minnie Gaylord, well remembered in Buffalo for her charming impersonation of Yum Yum in The Mikado, will sing the same role at a performance of that opera to be given at the Astoria, New York.

Shannah Cummings, formerly of Buffalo, is gaining an excellent reputation in New York as a singer. She recently sang at a concert given in the Metropolitan Opera House, and received several recalls.

Ed Berry, formerly business representative of Russell's Comedians, is at present manager of the Hotel Continental of this city.

Several stories relative to the change of ownership of the Casino have recently appeared in the local papers. Alphonse Meyer, formerly manager of the Court Street Theatre, according to the reports is to be the new manager. However, I shall not be surprised if the Casino becomes a first-class vaudeville house under the management of M. Shea.

RENNOLD WOLF.

ST. PAUL.

Iskander was produced by Frederick Warde and a capable co. as support at the Metropolitan Opera House 9-12. The play was finely staged and handsomely mounted and costumed, the scenery picturesque and effective. Mr. Warde gives an artistic and impressive interpretation of the magnificent character of Iskander. The second act affords him the opportunity for most effective acting. Carl Smith, William Corbett, Archibald Hotchkiss, B. W. Wallace, Charles H. Clark, and Harry Barton made the most of their parts in a commendable manner. Beatrice Lieb very creditably sustained the role of Princess Iduna. Grace Wallace was clever and vivacious. The Heart of Maryland was presented by Mrs. Leslie Carter and Mr. Belasco's excellent co. 13-18. A large and representative audience greeted its first production in St. Paul. The play is admirably staged; the scenery and settings are realistic, picturesque, and effective; the co. is large and well balanced, giving a most enjoyable performance throughout. Mrs. Leslie Carter's conception and portrayal of Maryland Calvert is a beautiful creation; her impersonation of the character was so earnest, so intense, so vivid in the varied phases of emotion, pathos and rage, that the audience broke forth into storms of enthusiastic applause as the curtain fell upon the second and third acts. James E. Wilson was manly, heroic and interesting as Colonel Alan Kendrick. Frank Mordaunt does an admirable piece of acting as General Hugh Kendrick. The Colonel Fulton Thorpe of Theodore Roberts was an artistic and strong characterization. The rest of the co. was well cast. Willie Collier in the Man from Mexico 19-25.

At Piney Ridge is at the New Grand Opera House 12-18. The play was presented by a clever co., with the author, David Higgins, in the leading role. Mr. Higgins gives the role an agreeable personality and plays the part in a most commendable manner, earning the favor of the audience throughout the play. Louise Rial's Dagmar, the quadroon, is a strong and impressive impersonation. Georgia Waldron as Cindy Lane plays a difficult part with artistic skill that won the sympathy and favor of the audience at once. Creditable work was done by the others in the co.

James E. Wilson, who is doing good work as Colonel Alan Kendrick in The Heart of Maryland co., is a favorite with St. Paul theatregoers, and is remembered as a favorite member of the Giffen-Neill Stock co. He received a warm welcome on his appearance 13 from a host of friends.

GEORGE H. COLGRAVE.

JERSEY CITY.

James O'Neill and co. came to the Academy of Music 13-18 to good patronage. The opening bill was Monte Cristo, which is well worn out here. Still Mr. O'Neill's work is always artistic and painstaking, and the support is medium. Hallett Thompson's Nortier and Edmund Breese as Albert de Mercef were commendable and were frequently applauded. Emily Dodd was an acceptable Mercedes. Virginius was presented 14. The play is popular here and always draws a good house. Mr. O'Neill's Virginius is a fine piece of acting, and his talents are shown to their fullest extent. Antoinette Ashton plays Virginia in a sweet and graceful manner. Again Hallett Thompson and Edmund Breese rendered excellent support. The Dead Heart was put on 16, and proved to be one of the best plays in Mr. O'Neill's repertoire. It is a thrilling and romantic story of the French revolution and is admirably staged. The play affords many opportunities for good acting, and Mr. O'Neill made a fine impression. Emily Dodd was strong in the leading female role, and Hallett Thompson and Edmund L. Breese were again able supporters. Shannon of the Sixth 20-25. Two Little Vagrants 27-Jan. 1.

The pretty little Southern wife of Grant Riggs, treasurer of the Lyric Theatre, Hoboken, is on a brief visit here from her home in Wilmington, Del., the guest of Manager Soulier's wife.

Thomas Coleman, formerly leading man with Margaret Mather, was non-suited in this city during the week in his case against Miss Mather for salary.

Manager Frank E. Henderson, of the Academy of Music, has released Ward and Vokes, who were due here in The Governors next month. The stars go into Hoyt's Theatre, New York, about the middle of January for a run. They have signed to play here later in the season.

Robert G. Ingersoll will lecture at the Academy of Music 19 on "Why I Am an Agnostic."

W. J. Dixon, of the James O'Neill co., was unable to appear at the matinee 15, but recovered sufficiently to play the balance of the engagement.

Manager William F. Connor, of the James O'Neill co., presented Chief Advertising Agent John S. Moore with a neat ruby pin 16 as a reward for hard work done during the engagement of the co. at the Academy of Music 13-18. WALTER C. SMITH.

PROVIDENCE.

At Keith's Shannon of the Sixth had large audiences 6-11 and was enthusiastically received. It is a well constructed play and was ingeniously staged. W. H. Power played the title-role in a manner that won the approval of the audiences. John Barrett as Captain Arlington had a part that suited him and Inez Macauley made an effective Dora. Beatrice Foster, a Providence girl, gave a good portrayal of the English Bud, Hallie Tait, and her friends were in evidence at nearly every performance. A Hired Girl 20-25.

At the Providence 13-15 the Sunshine of Paradise Alley drew undeservedly small audiences. It was a much better entertainment than many which Providence audiences pay $1.50 to see, and during this engagement prices were reduced to $1. The scenes portrayed life in New York, and were for the most part realistic and satisfying. A more pleasing Sunshine than Ellen Mortimer would be hard to find. She looked the part and charmed her auditors by her sweet portrayal. Mrs. Charles Peters as the Widow was excellent—she always is—and John D. Griffin, Thomas E. Clifford, H. W. Frillman, May Thompson, Phila May, Ben Ryer, and Donald Harold made up an efficient co. The audiences made up in applause what they lacked in size. What Happened to Jones opened 16 for the balance of the week. Margaret Mather in Cymbeline 20-25.

The Jefferson Dramatic Club, a local organization under the direction of Professor Albert Vivada, presented The Lady of Lyons before a large audience at Talma Theatre 16. John M. Welch as Claude Melnotte and Annie DeCogan as Pauline acquitted themselves creditably and received good support from Edward Welch, H. A. McCabe, Frank Joseph, Mollie Cosgrove, and others of the co. As a whole it was a very good presentation.

Madame Baratta Morgan is rehearsing a co. to produce The Mascot and Pinafore at the Pawtucket, R. I., Opera House early in January. Harry Bullard will stage the operas. HOWARD C. KIPLEY.

PORTLAND, ORE.

At the Marquam A Milk White Flag, under the management of Thomas W. Ryley, was greeted by three well-pleased, full-house audiences 9-11. An exceedingly good co. presented the farce. Not a monotonous moment marred the performances. For a deal of this that delightful and charming comedienne, Mary Marble, as Pony Luce, was empathatically responsible, as she was easily the star of the show and scored a most favorable and deserved hit. Her singing of "Raggy Baby," written by John Henry Keating and Guy Catlin, Portlanders, elicited triple encores nightly. John W. Dunn was excellent. Richard Garnella was commendable as a comedian and acrobat. Frank R. Glenn, George Tallman, and John S. Marble were also good. Twelve prettily graceful girls, under the leadership of Maud Macdonald and Sylvya Myrrdock, comprised a good voiced chorus.

Third Street dark week ending 12.

Eugene Arnold, late musical director at Cordray's, has been secured by Manager Ryley for the same position for A Milk White Flag.

Dr. Horace E. Merkel, manager Puget Sound Theatrical circuit, Seattle, Wash., was here 7. He says business at Seattle is "booming" in all lines.

Manager Schloss, of The Late Mr. Castello co., passed through here, en route to San Francisco, 9. The co., he said, closed at Whatcom, Wash., 4, and then went to San Francisco for reorganization. "Reorganization" was wanted by the co. when here, as in its make-up it was painfully clear there was something wanting to give it life.

According to the Seattle *Times*, J. P. Howe, once lessee of the Park Theatre (now Cordray's) in its money-drawing days, but not so successful after the Marquam was finished, is said to have sold a Klondike gold mine for J. P. Brower to a San Francisco capitalist and made a handsome thing out of the deal.

W. S. Ford's Dramatic co., comprising eight members, collapsed at Fairfield, Wash., 4, due to non-patronage of its plays and non-payment of salaries. W. S. Ford was Manager Cordray's predecessor when Cordray's was the Park. To have had managerial charge of the Park seems to be portentous of ill-luck.

O. J. MITCHELL.

DETROIT.

Joseph Jefferson presented at the Empire 13, 14 Rip Van Winkle, The Cricket on the Hearth, and Lend Me Five Shillings. Mr. Jefferson took a run out to Ann Arbor Tuesday morning, where he was the guest of the university. One of the most enthusiastic receptions that this institution ever accorded any public man was tendered the veteran actor. While there he delivered a lecture in the university hall on "The Actor and His Art" for the delectation of the faculty and students. Herbert Kelcey and Effie Shannon in A Coat of Many Colors 16-18. Clay Clement week 20-25.

At the Lyceum 12-18 The Isle of Champagne is the bill. Richard Golden has the part of King Pommery and is very satisfactory in it. He gets his best support from Katherine Germaine, J. W. Kingsley, Frederick Knight, Joseph P. Sparks, Blanche Chapman, and Lillian Burnham. The Lyceum management has made it a point not to raise prices for this week above the popular scale, usually obtaining at this theatre, although probably they would have been justified in so doing for so splendid an attraction as The Isle of Champagne. The result of the policy adopted is crowded houses at every performance, and the financial outcome of the week will no doubt be greater than though the prices had been raised. McGinty's Twins 19-25.

McGinty the Sport is at Whitney's 12-18. Joe Flynn heads the co., which includes James Wisly Mack, Charles F. Jerome, Charles H. Boyle, John Fields, and W. C. Le Fort. On the Yukon 19-25.

KIMBAL.

CLEVELAND.

The two weeks before the holidays are always bugbears to theatrical managers and still business is much better this year than last year. At the Euclid we were treated to The Girl from Paris, replete with pretty girls and fine costumes. It drew fairly 13-18. Primrose and West's Minstrels opened up big at the Lyceum 13 for a short engagement of four performances and kept it up during their stay. They give a bright, up-to-date entertainment and certainly deserve good patronage. Donnelly and Girard, with an exceptionally strong co., opened to the capacity 16 in The Geezer, which remains till 18.

Darkest Russia was the attraction at the Cleveland 13-18, and Down in Dixie will be there Christmas week.

A grand professional matinee was given at the Euclid 17 for the benefit of the *Press* Christmas dinner fund for the poor children of the city. Members of the several cos in town assisted.

The Christmas week offerings at the Euclid and the Lyceum are Secret Service and Robert Mantell.

George Primrose was entertained during his stay here by his friend Gus Bond, an old-time minstrel man, who is now settled down and in business in this city. WILLIAM CRAXTON.

GALVESTON.

Hal Reid's Human Hearts was capably acted and well staged at the Grand 6, 7, but met with discouragingly poor patronage. A very enjoyable entertainment was provided a medium-sized audience 8 by the Herrmanns. The dances of Madame Herrmann excelled all previous exhibitions, and were enthusiastically received. Leon Herrmann made a pleasing impression and gives promise of becoming in due course a worthy successor to his lamented uncle, who was very popular here.

The Manhattan Stock co., a popular price organization, owned and controlled by the Greenwall Theatrical Circuit co., opened its Texas season at the Grand 8. The present stay is for one week, and several return engagements are promised during the progress of our season. The co. contains capable material, with Myron Leffingwell and Laura Alberta in the leads, and the plays presented are satisfactorily handled in the main. The repertoire for the week consists of Mr. Barnes of New York, Rosedale, Camille, An Arabian Night, The Hand of Fate, Blue Grass, A Celebrated Case, Wife for Wife, and The Banker's Daughter. Business has been fair and promises improvement for the remainder of the engagement. Next, Creston Clarke.

C. N. RHODE.

OMAHA.

A fair-sized audience enjoyed A Southern Romance, which was presented at the Boyd 10, 11 by a co. of commensurate ability. The stage settings were excellent, the scene in the second act calling for continued applause. Nellie McHenry and her jolly co. did a fair business 12, 13, appearing in H. Gratton Donnelly's rollicking farce, A Night in New York, and was well received. 14@22, 23.

At the Creighton Delmore and Wilson in The Broadway Girl to fair business 10, 11. The specialties were good. One of the most satisfactory performances of the season was The Hoosier Doctor, as presented by Digby Bell and his excellent co. 12-15. All who saw the piece were unanimous in its praise and of the artistic work of Mr. Bell, his talented wife and the leading members of the co. A Bunch of Keys 19-21. After Jan. 9 the Creighton will be run as a stock co. with a supplement of strong vaudeville attractions. Negotiations are now in progress with Anna Held for the first week. The stock co. will be carefully selected, and the venture will doubtless prove a great success. The management desire it known that all bookings at the Creighton will be properly taken care of at the Boyd, both houses being under their management.

JOHN R. RINGWALT.

MINNEAPOLIS.

At the Metropolitan Theatre The Prisoner of Zenda was given 9-11. The Man from Mexico, with Willie Collier in the title-role, opened for a week 13 to a large audience, and scored an emphatic hit. Mr. Collier as Benjamin Fitz Hugh was decidedly amusing. Maklyn Arbuckle, Phil H. Ryley, George W. Parsons, M. L. Heckert, Louise Allen, and Violet Rand were pleasing in their roles. The Heart of Maryland 20.

At the Bijou Opera House 14@22 opened for a week 12. The living pictures were a feature. At Piney Ridge week of 19.

Marks Brothers' Dramatic and Vaudeville co. opened a protracted engagement at Harmonia Hall 13 in the Rose of Kerry to the capacity of the house. The performance was excellent throughout and the engagement promises to be very successful. Popular prices. F. C. CAMPBELL.

NEW ORLEANS.

At the Grand Opera House we have Otis Skinner in his new romantic comedy, Prince Rudolph, 12-19. The play drew fairly well during the week and was well received, but considering the reputation of the actor-author should have done better. Mr. Skinner is supported by Maud Durbin, Frederick Mosley, and an excellent co. Miss Francis of Yale 19. The Herrmanns 26. When London Sleeps Jan. 2.

Lewis Morrison appeared here in Faust and The Master of Ceremonies 12-19. De Wolf Hopper in El Capitan 19.

The Geisha was seen here 19-26 and did the largest business of the week. Numerous comic opera celebrities are in the cast and the performance given is a first-class one. George's Minstrels 19. J. MARSHALL QUINTERO.

PITTSBURG.

At the Bijou 13-18 A Hired Girl played to the capacity of the house. The sale for all week was good. Joseph Murphy follows in Kerry Gow and Shaun Rhue.

At the new Grand Opera House the stock co. was seen in The Silver King 13 to large attendance. The

Octoroon will be given next week. Adams' East End Theatre was dark 13. E. J. DONNELLY.

ATLANTA.

The Lyceum opened with the Arnold-Welles co., for the week of 13, except 15, 16, when Miss Francis of Yale will hold the boards. The Arnold-Welles co. is enjoying fair business at popular prices.

The Wilbur-Kirwin Opera co. will return here about Jan. 1. JOHN H. THOMPSON.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Gramba, Theiss and Harris, lessees): Veriscope of Corbett-Fitzsimmons fight 9 to crowded house. Return engagement of Baldwin-Melville co. 10-14 to good business in the following repertoire: Master and Man, Rip Van Winkle, Ten Nights in a Bar Room, and The Black Flag. Tim Murphy 15. DeWolf Hopper 16. Miss Francis of Yale 17.

ANNISTON.—NOBLE STREET THEATRE (Frank Connelly, manager): Polk Miller, with Oscar Sisson and Esther Wallace, gave a unique entertainment to an appreciative audience 10; business fair. Peters and Green co. opened 13 for four nights; co. capable.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): The Brownies 9. Richards and Pringle's Georgia Minstrels 11 to S. R. O. Miller, Sisson and Wallace co. 13 to excellent business. Veriscope 16. My Friend from India 17.

ARIZONA.

PHOENIX.—OPERA HOUSE (G. E. Patton, manager): Ole Olson 10, 11. Bittner Theatre co. (return date) 13-15. Zanzic co. 16-18.==ITEMS: The Elks' memorial service 5 at the Opera House was fine and a welcome surprise to even the members; house was packed and standing room at a premium.—Phoenix will have a new opera house, all arrangements being completed for a $30,000 house. Seating capacity 1,100. G. E. Patton will be manager and proprietor.

TUCSON.—GROSSETTA'S OPERA HOUSE (A. V. Grossetta, manager): Bittner Theatre co. opened for a week in Out of Darkness, The Tramp's Daughter, Millionaire's Wife; performances pleasing; audiences fair. Nashville Students 12.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Weidemann's Comedians 6-11 to very good business. The Burglar 13. Ben Hur (local) 14-16. Walker Whiteside 17, 18. The Dazzler 21.==ITEM: Stella Zanone, of the Cherry Pickers co., is visiting in the city.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleit, manager): William M. Roberts, supported by Olive Martin, in Don Cæsar de Bazan 6; good and appreciative audience. Al. G. Field's Negro Minstrels 18. Walker Whiteside 21. The Dazzler 23. Tim Murphy 25. Pablo Romani 29.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Horace Mitchell in The Burglar 9; satisfactory performance to a fair audience. Uncle Josh Spruceby 21.

PINE BLUFF.—OPERA HOUSE (Atkinson and Lenyard, managers): Bob Taylor 10 to a full house; great satisfaction. Hoyt's Comedy co. 13-18. Walker Whiteside 22.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Dan Stuart's veriscope drew well 6-8. The Scalchi Concert co. 9, 10. Lew Johnson's U. T. C. had a top-heavy house 11. In Gay New York 13. Louis James 27-29. A Milk White Flag 30.==BURBANK THEATRE (A. Y. Pearson, manager): Hands Across the Sea most effectively staged proved a good drawing card 6-12. Across the Potomac 13.==ITEM: W. W. Conant, for the past ten years treasurer of the Los Angeles Theatre, will leave for New York 12 to accept a position there.

SAN JOSE.—HALL'S AUDITORIUM (C. P. Hall, proprietor and manager): Jules Grau Opera co. 6-12; business fine; performances were splendid. In Gay New York to big business 9; a more dissatisfied and disappointed audience never left the Auditorium.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gottlob and Co., lessees): In Gay New York 6, 7. Louis James 13, 14. Madame Scalchi 17.==OAKLAND THEATRE (C. M. Spencer, manager): Valerga Opera co. in Fra Diavolo 8-11; opera well produced; house packed. Elsford co. 13-19. Valerga Opera co. 20-26.

STOCKTON.—YOSEMITE THEATRE (J. P. Hall, manager): Grau Opera co. closed a week 5; houses packed; patrons pleased. In Gay New York 10. Louis James 17.

WOODLAND.—OPERA HOUSE (A. M. Elston, manager): Season will open 14 with Tennessee's Pardner. South Before the War 20. Nellie McHenry Feb. 11.==ITEM: House has done but little business during the Fall, but attractions are to be more plentiful in the Winter and Spring.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. M. Nye, manager): John Griffith in Faust 11; small house; performance fair. In Old Kentucky 13 to S. R. O.; performance fine. Stuart Robson 20. A Trip to Chinatown 18.==TEMPLE THEATRE (C. W. Hascall, manager): Side Tracked 11; full house; performance good. Si Perkins 25.

CRIPPLE CREEK.—GRAND OPERA HOUSE (J. J. Mullin, manager): John Griffith in Faust to light business 9. A Trip to Chinatown 12.==BUTTE OPERA HOUSE (J. F. Vardaman, manager): Side Tracked to poor business 6, 7. Punch Robertson co. 11, 12.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): John Griffith as Richard III. 8 was greeted by a small and enthusiastic audience. A Trip to Chinatown 14.

ASPEN.—WHEELER OPERA HOUSE (W. C. Van Hoorebeke, lessee and manager): John Griffith 7 in Faust; good performance to full house. A Trip to Chinatown 15. Rose Stillman co. 27-Jan. 1.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Si Perkins co. 6-11 in Our Old Kentucky Home, Uncle Dainel, Si Perkins, Our Bachelors, The Girl I Love, and The Hidden Hand; good business and performances. Katherine Alvord lecture 13.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Under the Red Robe 10, 11. Doctor Nansen, the explorer, 15 delivered an interesting lecture; the audience nearly filled the theatre; the receipts were over $800, which is phenomenal business for a lecture of scarcely an hour's duration. Francis Wilson was booked for 16; the advance sale was nearly $900 on the morning of that date, and most unfortunate and disappointing was the wire that was received that Mr. Wilson was ill, having contracted a severe cold at the opening of the new Poli Theatre, Waterbury; the night previous, and would be compelled to cancel. Manola-Mason co. 17, 18. Other People's Money 21, 22. The Telephone Girl 23, 24. Never Again 25. Gayest Manhattan 27. W. H. Crane 28. The Bride Elect 31-Jan. 1.==HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Tornado 10, 11; good audiences; the many sensational incidents were made more realistic by the aid of ponderous scenery. A Trip to Coontown 13, 14 packed the galleries and parquette and highly amused. Dan McCarthy 15 in The Dear Irish Home was greeted by an audience of generous proportions who enjoyed his sprightly singing and dancing. The Black Crook 16-18. Always on Time 20-22. The Pay Train 23. Cuba's Vow 24, 25.==ITEM: Doctor Kennelly headed a party of local theatrical enthusiasts who attended the opening of Poli's new theatre at Waterbury 15. All speak in high praise of the new house and the treatment they received. A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Under the Red Robe 8, 9. Hanlon's Superba 10, 11 to good evening performances and big matinee; co. fair. Francis Wilson in Half a King 13 to a very large and enthusiastic gathering. Mr. Wilson, although suffering from a severe hoarseness, gave an excellent performance, and his support was first-class throughout, the work of the chorus being especially worthy of mention. Never Again 17, 18. Anthony Hope 20. Dorothy Morton 21. William H. Crane 25. The Bride Elect will have its performances 28-30.==GRAND OPERA HOUSE (Starr and Breed, managers): The Tornado to good receipts 8, 9. Old Money Bags 10, 11 pleased a goodly gathering. Always on Time 13-15 was enjoyed by the lovers of melodrama, the house being comfortably filled at each performance. Dan McCarthy 16-18. Black Crook Burlesquers 20-22. The Real Widow Brown 23-25. The White Slave 27, 28. Under the Dome 29, 30. Kate Claxton 31, Jan. 1. The Gormans 3-5.==ITEMS: Harry Ensign, well known among amateurs and the profession generally, has taken up his residence in New York for the Winter, staying at The Lambs Club, of which he is a member. Before leaving this city the Pitcher Club, of which he was president, presented him with a handsome gold mounted silk umbrella.—Viola Allen was the guest of honor at a small luncheon given by some prominent Yale men.—Mr. George F. Hinton, who is here in advance of The Bride Elect co., has been the recipient of considerable attention.—Anna Stannard, of the Superba co., was given a dinner Saturday evening by Louise Hitchcock, of the *Palladium*.—Fred Holland, of the Tornado co., a New Haven boy, was entertained by friends while in town.—The New Haven Symphony Orchestra concert at the Hyperion 18 promises to be a brilliant success.—Anthony Hope, who will read here 20, will be entertained by members of the Yale faculty during his visit, and a reception will probably be tendered him after the lecture.—The Bride Elect co. will arrive here 26 and will have a dress rehearsal at the Hyperion 27.

WATERBURY.—POLI'S THEATRE (Edward Goodman, manager): This handsome new theatre was opened 15 by Francis Wilson and his co. in Half a King; a fashionable audience which completely filled the house testified to their appreciation of the beauties of the new playhouse and the excellence of the entertainment in a very enthusiastic manner; at the end of the second act Mr. Wilson was called before the curtain; he made a neat speech, saying nice things about the new theatre. The house is conveniently situated, directly in the heart of the city; its seating capacity is about 1,700; the inside decorations and paintings are in Louis XV. style, the predominating colors being blue, terra cotta, cream and gold; the stage is a model of perfection and has fifteen sets of scenery; there are twelve large and convenient dressing rooms. Richard Mansfield 18. Miss Brevity of Hong Kong 20.==JACQUES' OPERA HOUSE (Jean Jacques, manager): Jerome's Herald Square Comedians attracted large audiences 9-11; they appeared in A Jay in New York and McFay's Reception; co clever. Sawtelle Dramatic co. opened for a week 13 to a crowded house; they will produce Maine and Georgia, Around the World in Eighty Days, Captain's Mate, Infatuation, True as Steel, and Streets of New York.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Alabama delighted a fair house 7. The Sunshine of Paradise Alley drew well 11; co. and scenery are about the same as last season. The singing of Thomas Clifford is still a feature. Dan McCarthy in The Dear Irish Home had a good gallery house 13; poor performance.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Hanlon's Superba pleased a large audience 13. Other People's Money 17.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): The Wolves of New York 20.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Casino Operatic Burlesquers 20.==ITEM: F. W. Mitchell, manager of the Opera House, has leased the New Britain Opera House. Harry Bussing, stage-manager at Norwalk Opera House, will have charge.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): A Trip Around the World 18. The Pay Train 20.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Lillian Kennedy in The Deacon's Daughter 14 to S. R. O.; performance excellent. Maud Hillman co. 20-25.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Cyr Brothers and Barry to a good house 8. Lost in Paris (local) 25. Other People's Money 30.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Lillian Kennedy in The Deacon's Daughter 10; packed house; good performance. Trip Around the World 16.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): John and Marion Manola Mason in Friend Fritz 15; fair audience; co. and entertainment satisfactory.==MCDONOUGH THEATRE (J. C. Southmayd, manager): Dark.

ROCKVILLE.—OPERA HOUSE (J. H. Preize and Co., managers): Coon Hollow 10 pleased a good house. Other People's Money 18.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Marion Manola-Mason in Friend Fritz 14; fair business. F. Marion Crawford 15; large audience. Other People's Money 16 to good business. Edisonia 17.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Sunshine of Paradise Alley 10 gave one of the best shows of season to packed house; Thomas Clifford's rendering of "The Holy City" found especial favor with the audience. Louis Cyr 13; large audience. A Trip to Coontown 15; good house. The Pay Train 17.

SOUTH NORWALK.—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): Maud Hillman co. 13-18; full houses; entertainments surpass many higher priced plays.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Henry E. Dixey entertained a very large audience 10. Dan McCarthy in The Dear Irish Home 14; light business; very inclement weather; performance not up to standard.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): A Hired Girl 6; good business. The Girl I Left Behind Me 7. Devere Concert co. 8; large and pleased audience. Darkest America 10, 11; good business. 8 Bells 13; fair house. Dorothy Morton in Miss Brevity of Hong Kong 14; small audience. The Spooners 20-25. A Guilty Mother 27. Lillian Kennedy 28. Never Again 31.==ITEM: Manager W. E. Flack and his wife (Bessie Varse) were called from the 8 Bells co. during its engagement in Baltimore, Md., to the deathbed of Mr. Flack's mother in Lorain, Ohio, 9.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Twelve Temptations 7 drew a small and rather disappointed audience. Never Again 10. The Brownies 13, 14.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weis, manager): Twelve Temptations 8; two fair audiences. Darrell Vinton, supported by a fair co., presented Monte Cristo and Hamlet in a creditable manner to fair business 9, 10. A large and enthusiastic audience welcomed De Wolf Hopper and his excellent co. in El Capitan 11; Messrs. Hopper, Klein, and Edna Wallace Hopper, Alice Judson, and Alice Hosmer scored big hits. Eugenie Blair, billed to appear 3, 4, and Robert Downing 7, canceled. James O'Neill 5. The Widow Jones 6. Under the Red Robe 7.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): Twelve Temptations 10; good business; excellent satisfaction. Robert Downing 17. Polk Miller 27. Fields and Hanson's Minstrels 30. The Fast Mail Jan. 1.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): Wilbur Opera co. 6-11 in repertoire, including Said Pasha, Girofle-Girofla, Mascot, Queen's Lace Handerchief, Carmen, Bohemian Girl, and The Two Vagabonds; good house greeted each performance, enjoying thoroughly Miss Kirwin's delightful voice and Mr. Harvey's comedy. Veriscope 13. R. E. French co. 20-25.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Veriscope 7, 8; fair business. Never Again 9. De Wolf Hopper in El Capitan 13; big business; audience delighted. The Brownies 15. My Friend from India 23. Wang 24. A Stranger in New York 26.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Polk Miller to small house 8; performance good. The Fast Mail 17.

ALBANY.—SALE-DAVIS OPERA HOUSE (Walter Davis, manager): Darrell Vinton 13, 14 opened with Hamlet first night to a small but appreciative audience. His work was a surprise and a treat.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Joshua Simpkins 10; fair business; audience pleased. Zelma (local) 14. Darrell Vinton 15, 16.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (J. A. Pinney, manager): Katie Putnam 23. In Old Madrid 25.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Francis Jones in In Old Madrid 23.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Katie Putnam in Tom Tinker's Kid pleased a fair audience 8.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Al. G. Field's Minstrels gave an enjoyable performance 7. Joseph Jefferson presented Cricket on the Hearth and Lend Me Five Shillings to S. R. O. 9. W. S. Hart 16. Murray and Mack 18. John Griffith 21. Rentz-Santley co. 22. O'Brady's Election 24. Courted Into Court 25.==ITEM: Bessie O'Brien left 13 for Peoria, Ill., where she will assist in grand opera.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): A Black Sheep 7 to good business; splendid satisfaction. Anthony Hope 8 to enormous business. Secret Service 11. The Prisoner of Zenda 18. Digby Bell 21. Murray and Mack 23. The Heart of Chicago 25. Herbert Kelcey and Effie Shannon 29. The Bostonians Jan. 1.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): John E. Dvorak in Shylock, Richelieu, Dr. Jekyll and Mr. Hyde 13-15; fair houses; performances good; H. Leland Webb and Mabel Wright, of this city, appeared in the cast. A Boy Wanted 17. Murray and Mack 22. Marks' Comedy co. Jan. 3-9.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Marks' Twentieth Century Comedians 9-11; fair business; mediocre performances.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Joseph Jefferson in Rip Van Winkle 10; large house. Madame Sans Gene 16. Murray and Mack 17.

METROPOLIS.—MCCARTNEY MUSIC HALL (J. W. Gillingwater, manager): Ole Olson Nov 30 to light business; excellent satisfaction. Al. G. Field's Minstrels 28. A Paper City Jan. 13.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Davis' U. T. C. 20. Murray and Mack 27.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): The Last Stroke well presented pleased two large houses 12. Murray and Mack 19. McFadden's Row of Flats 26. Fallen Among Thieves Jan. 2.

CLINTON.—RENNICK OPERA HOUSE (B. G. Henion, manager): Gilbert Opera co. in The Mascot 8 to good business.

PANA.—NEW GRAND (Lou Roley, manager): Madame Sans Gene 15. Gus Hill's World of Novelties 25.==AUDITORIUM (E. A. McCracken, manager): Slayton Tennesseans 14.==ITEMS: Lottie Walters visited her parents here 13—Zella Sanders is with her parents this week.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Madame Sans Gene 10. The Flints, hypnotists, opened for a week 13; good business. Holden Comedy co. 20-25.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Northern Lights 9; topheavy house. Madame Sans Gene 14. Bob Fitzsimmons 20. The Prisoner of Zenda 21. The Hoosier Doctor 23. Courted Into Court 28. Lillian Lewis 29.==LYCEUM (C. E. Perry, manager): Schiller Theatre Vaudeville 20-25.

CHESTER.—OPERA HOUSE (H. F. Wiebusch, manager): Mahara's Minstrels 14; good business and satisfaction.==THEATRE (W. H. Matlack, manager): Dark.

ENGLEWOOD.—MARLOWE THEATRE (C. G. Kingwill, manager): Northern Lights 11; fair house; good co. The Span of Life 25.

ROCK ISLAND.—HARPER'S THEATRE (Charles Bleuer, manager): Nellie McHenry 5 in A Night in New York; good performance; fair business. Robert Fitzsimmons co 8; packed house; dissatisfied audience. Digby Bell 19.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Secret Service 8. Southern Romance 16. John Griffith 18.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Mahara's Minstrels 13 seemed to please a large gallery. Al. G. Field's Negro Minstrels 25.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): The Prodigal Father 9; excellent performance; good house. Gilbert Opera co., booked for 14, failed to fill date or notify. Katie Emmett 30.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Marks' Twentieth Century co. opened week of 13-18 with a satisfactory performance of The Lighthouse Robbery to a good-sized house. Cherry Sisters 22. The Broadway Girl 28. A Bunch of Keys 31. Hoyt's Comedy co. 2-7.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): At Piney Ridge made a favorable impression on a small house 8. Robert Mantell presented A Secret Warrant 9; fair house. Under the Red Robe 10; good house.

TAYLORVILLE.—VANDEVEER OPERA HOUSE (W. H. Kaup, manager): Rice's Comedians 15 failed to appear. Hoyt's Comedy co. 20-22.

JACKSONVILLE.—GRAND OPERA HOUSE (H. Ravenscroft, manager) Secret Service 7.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Madame Sans Gene 13 did fair business.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hodkinson, manager): Northern Lights 10 to medium business; first-class performance.

PARIS.—SHOAFF'S NEW OPERA HOUSE (L. A. G. Shoaff, manager): The Heart of Chicago 13 to good house, but did not give satisfaction. Gus Hill's World of Novelties 23. The Mantells 27-Jan. 9.

INDIANA.

NEW ALBANY.—LYCEUM THEATRE (E. T. Heverin, manager): The Ole Olson co. was unable to give the performance and disappointed a good house 15; for the past few days Dolly Foster, of the co., has been very ill, and was not able to appear; Manager Jules Murray wired Business-Manager Sterling to bring the co. to Chicago, leaving Mr. McAlpin here; the co. will reorganize and take the road about 18. The Nancy Hanks 27. W. S. Hart 30, 31.==ITEMS: Pattie Latarn joined Ward and Vokes at Louisville 13—Effie Kamman, of Ward and Vokes co., has just received a copy of her new piece, The Skirmish.—Archie H. Ellis, manager of Ward and Vokes, announces that a change will be made in the finish of the third act of The Governors. New costumes and effects will be received at Louisville 17. He expects the change will greatly improve the piece.

W. L. GROVE.

MARION.—WHITE'S THEATRE (E. L. Kinneman, manager): A Boy Wanted 8; house large; co. good and specialties meritorious. Murray and Mack in Finnigan's Courtship 11 turned away fully 300 people; the show has been materially strengthened with new people and new specialties. Ferguson and Emerick 18.==GRAND OPERA HOUSE (Willmore and Edmiston, managers): Joe Flynn's McGinty the Sport to good business 8; the specialties of Charles Jerome and Bonita Loring were good; Mattie Nichols did some clever acrobatic dancing. The largest house of the season was given to Al. G. Field's Minstrels 11; Billy Van won much applause and was recalled often; Ollie Young did the best Indian club turn ever seen here; the aerial work of Joseph La Fleur is wonderful; the Cornalla Family deserve mention. Herbert Kelcey and Effie Shannon in A Coat of Many Colors were greeted by a magnificent audience 14; the play is clever, the situations forceful, and is presented by a strong cast; Georgia Busby and Edmund Lyons, of the support, also came in for a share of the praise. Jessie Mae Hall 20-25. What Happened to Jones 29.==ITEMS: Gilberta Le Roque joined A Boy Wanted at Anderson 7, replacing Rose Southerland, who will transfer to A Hired Girl co. at Dayton 11.—Mrs. Joseph Flynn, of McGinty the Sport co., was taken very ill at Logansport 7. She joined the co. a few days later.—The Rink Opera House, at Greensburg, has been transferred from the Forsythe estate to J. J. and D. Hazelrigg. It will be thoroughly overhauled and repaired, and will continue under the management of George Dunn.—The charter of 195, B. P. O. Elks, has not been returned as yet. It is reported that the Fitzsimmons affair is left to a vote of all the lodges as to the reinstatement of Marion Lodge, and the vote is not all in.

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LOGANSPORT.—DOLAN'S THEATRE (William Dolan, manager): John W. Isham's Octoroons gave a delightful performance to fair house 11. Fred Piper, Madame Flower, and Madah Hyer were received with heartiest approval. Murray and Mack in Finnigan's Courtship 13; light house; bad weather. Wilton Lackaye 16.==ITEM: Manager Dolan went to Chicago 12 to look for a Christmas attraction.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Eldon's Comedians closed 11 to largest week's business in the history of the house; performances satisfactory. Elks' Minstrels 14. McNulty's Visit 17.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): The Heart of Maryland 7 to good business; audience pleased. The Nancy Hanks, with Marie Jansen and Frank Tannehill, Jr., 10 to fair business.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): The Heart of Chicago 8 to good business; performance not satisfactory. Al G. Field's White Minstrels 10; full house; splendid performance. The Prodigal Father (return date) 24. Digby Bell 29.

PERU.—EMERICK'S OPERA HOUSE (T. G. Emerick, manager): Warren Conlan 9-11; poor business; good performances. Elihu R. Spencer 14; fair business.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, proprietor and manager): A Stag Party 21. Sadie Raymond Jan. 7.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Robert E. Mantell and good co. in A Secret Warrant 13; performance excellent; fair house.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): Gus Hill's Novelties 8 failed to give satisfaction to a good audience; specialties were clever.==ITEM: Prospects for a new ground floor opera house, to cost not less than $40,000, are very bright.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): William H. Crane presented A Virginia Courtship to a large audience 8. Isham's Octoroons gave a good performance to fair houses 9, 10. Marie Dressler and John C. Rice pleased a good audience with Courted Into Court 11.

BRAZIL.—MCGREGOR OPERA HOUSE (Isaac M. Monk, manager): The Heart of Chicago 11; business and performance good. The Prodigal Father 21. Al. G. Field's Minstrels 4.

LA PORTE.—HALL'S OPERA HOUSE (J. B. Currier, manager): Madame Sans Gene 8, excellent co.; fair house.

NEW CASTLE.—ALCAZAR THEATRE (Ben Brown, manager): Al. Reeves' Big Burlesque co. more than delighted a fair audience 11. McNulty's Visit 14.

VINCENNES.—MCJIMSEY'S THEATRE (Guy McJimsey, manager): Kellar delighted and mystified a fair house 10. Wilton Lackaye, supported by an excellent co, presented The Royal Secret 14 to light business.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Gus Hill's World of Novelties before a large audience 10; there is a great deal of criticism on account of the many substitutions of inferior talent in place of the well-known people advertised.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): A Boy Wanted 13 to fair business.

EVANSVILLE.—GRAND (King Cobbs, manager): W. H. Crane 9; crowded house. Courted Into Court 10; poor house. Wilton Lackaye in The Royal Secret 13 to good house.==PEOPLE'S (T. J. Groves, manager): The Sidewalks of New York 12 to good house.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): A Boy Wanted 7; good house; poor performance. McGinty the Sport 9; poor business.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Elihu R. Spencer in Romeo and Juliet 15; good satisfaction; fair house.

LAFAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): Courted Into Court pleased a large house 9. Herbert Kelcey and Effie Shannon in A Coat of Many Colors 13 to excellent business. Murray and Mack 14. Sowing the Wind 17.==ITEM: Manager Seeger deserves great credit for the high-class attractions with which he is furnishing us this season.

CONNERSVILLE.—ANDRE THEATRE (D. W. Andre, manager): Ferguson and Emerick in McNulty's Visit 11; good house; excellent performance.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Robert Mantell in A Secret Warrant 11; good house and best satisfaction.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Elihu R. Spencer in The Merchant of Venice 12; large house; best satisfaction. Gilbert's Comic Opera co. 18.

GOSHEN.—THE IRWIN (Frank Irwin, manager): E. R. Spencer in Romeo and Juliet 7 to good business; excellent satisfaction. Slayton Jubilee Singers 8 to the capacity. Robert Mantell 14.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): Punch Robertson co. 6-11; good business and co. Sharpley's Lyceum co. 13-18.

MUSCOGEE.—TURNER'S OPERA HOUSE (N. K. G. Shepard, manager): Chase-Lister Theatre co. 6-11 to good business and pleased audiences; receipts $600. Beach and Bowers 18. Chase-Lister (return date) 20. Nashville Students 28.

IOWA.

CLINTON.—DAVIS OPERA HOUSE (William McMillan, manager): Brooks and Smiley 13; large business. U. T. C. 15. Digby Bell 20. The Widow Jones 21. A Run for Your Money 27. The Broadway Girl 29.==ITEM: A part of the unfinished walls of the stage of the new Economic Theatre collapsed 10, probably owing to sudden change in weather. The auditorium, which was enroofed, was not injured in any way, and work is rapidly progressing. The whole stage enclosure will be rebuilt to make some improvements deemed necessary. The accident involves a pecuniary loss to contractor of about $1,500, and will prevent the opening of the house as early as anticipated, but the builders are expecting to complete before March 1, and the opening will be near that time.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Under the Red Robe 8. Nellie McHenry 11 in A Night in New York; fair business and performance. Secret Service 17. The Widow Jones 18. A Broadway Girl 21. The Bostonians 22. Murray and Mack 25.==GRAND OPERA HOUSE (William Foster, manager): Rentz-Santley Vaudeville co. 6-11; co. closed here 11.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Rentz-Santley co. 8 to fair business; specialties good, but balance of performance weak. Nellie McHenry in A Night in New York 10 to small business; excellent satisfaction. Digby Bell 17.==SEIG THEATRE (W. H. Evans, manager): Della Pringle co. 6-11 to crowded houses in the following repertoire: Pawn Ticket 210, A True American Girl, Paradise Alley, Dancing Girl, The Heart of New York, and A Live Wire.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Nellie McHenry in A Night in New York drew a good house 8; she appears to better advantage in this piece than anything in which she has been seen here. Regina de

Sales gave a fine concert 9, assisted by local talent. Davis Brothers' U. T. C. to 1,800 people 11. The Prisoner of Zenda 15. Secret Service 16. The Bostonians 21. Widow Jones 22. Delmore and Wilson 23. A Boy Wanted 25.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Hampton Roads 7, 8, matinee 11, to the capacity; performance well deserving and enjoyed by a large patronage. Bob Fitzsimmons 9 to topheavy house; audience disappointed. Secret Service 14.==ITEM: Hampton Roads is a naval drama and is the result of work from the pen of Charles Eugene Banks and George Cram Cook. The cast is well taken by local amateur talent and the production has good propects for brilliant future.

FAIRFIELD.—GRAND OPERA HOUSE (Louis Thoma, manager): J. C Lewis in Si Plunkard 11; full house. The Heart of Chicago 25.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): Secret Service 9. James Hedley, lecturer, occupied the house 14. Murray and Mack 21. Digby Bell 22.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): The Broadway Girl 15. Si Plunkard 27.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Litz and Davis' She 10 was poorly presented to small business; box-office receipts attached for hotel and railroad bills; co. canceled Knoxville date and went to Des Moines. Rentz-Santley co. date for 13 canceled; co. reported closed at Des Moines 11.

COUNCIL BLUFFS.—DOHANY THEATRE (George N. Bowen, manager): Hogan's Alley 9; good business; general satisfaction. Delmore and Wilson's The Broadway Girl 12; fair attendance.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. E. Willson, manager): Alabama 10; fair business; performance good.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Beall's Lumiere cinematographe and Mlle. Lonita in specialties drew well 9, 10. Digby Bell, supported by an excellent co., in The Hoosier Doctor did big business 11. Holden Comedy co. opened for a week 13, presenting Escaped from the Law to S. R. O.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington, and Co., managers): Secret Service 13. A Southern Romance 15; light business; pretty play and strong cast; Franklin Hill, Beryl Hope, and Cora Tinnie were especially good. The Prisoner of Zenda 17. A Boy Wanted 18. Mrs. Fiske 21. Murray and Mack 24. Bostonians 29.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Under the Red Robe 9. Bob Fitzsimmons 10; packed house; disappointed audience. The Prisoner of Zenda 14.

FORT MADISON.—EBINGER GRAND (Elliot Alton, manager): A Black Sheep 9 pleased a topheavy house.

RED OAK.—EVANS THEATRE (Clark and Priessman, managers): Boston Continuous Vaudeville 13-15; performance fair; small house.

DECORAH.—GRAND OPERA HOUSE (B. B. Morss, manager): The Woman in Black 10; good business; pleasing performance.==STEVER'S OPERA HOUSE (George Higgins, manager): Betts-Losee Comedy co. 13.

FORT DODGE.—FESSLER OPERA HOUSE (Rankin and Smith, managers): Digby Bell in The Hoosier Doctor 16. The Broadway Girl 18.==ITEM: The local lodge B. P. O. E. will produce Julius Cæsar 27.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Alabama to good house 8; attraction satisfactory. A Boy Wanted 29.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): A Southern Romance 9 attracted an audience by no means as large as the merit of the piece, the skill of the artists and the beauties of the scenery deserved. The co. is of much excellence, Emmett Corrigan, J. W. Thompson, Franklyn Hill, Edward Wade, Beryl Hope, Cora Tinnie, and Emma Brennan being specially good. The Dazzler, considerably changed from last season, drew a fairly good and well pleased house 10. The plot as before consists of the specialties of the entire co., each being an expert. Will West as the tramp is a genuine artist. Emil Heusel, Frank Mack, and Ida Marie Rogers were also very pleasing. The piece was considered equal to former efforts to dazzle us. Thomas W. Keene, Charles B. Hanford, May Timberman, and the strongest and most satisfactory co. Mr. Keene has ever brought us drew a fair matinee 11 in Merchant of Venice, with a fine audience down stairs and S. R. O. elsewhere, in the evening, to see Julius Cæsar. The staging was complete and historically correct and the performances the strongest in detail since the Booth-Barrett appearance. Mr. Hanford's fine work won many commendations from audience and press. The Widow Jones 13. A Bunch of Keys 14.==GRAND OPERA HOUSE (O. T. Crawford, local manager): Apollo Club, headed by W. von Dahlen, gave choice Wagnerian selections 6, 7. A. Y. Pearson's Stock co. 13-18.==ITEMS: S. B. Ricaby, late in advance of Corinne, still lingers with us, waiting to hear from his chief. Meantime he is heralding the Columbia Opera co.'s advent.—Arthur Gruber, business-manager for A. Y. Pearson, will take a vacation for the holidays, the first he has had for two years, and will revisit his old haunts in Ohio.

THOMAS R. HYATT.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Marthing, manager): Thomas W. Keene, supported by Charles B. Hanford, in Richard III. 7; excellent performance; good business. Al. G. Field's Negro Minstrels 8; good performance and business. Columbia Comic Opera co. in Said Pasha, La Mascotte, Bohemian Girl, and Olivette 9-11; all well sung; good business. John Griffith 13. A Breezy Time 15.

WELLINGTON.—WOOD'S OPERA HOUSE (Asa M. Black, manager): Thomas W. Keene presented Richard III. to good house 6; excellent performance; appreciative audience. Alabama Minstrels 9 to deservedly poor house. Mackay Comic Opera co. 11 in Said Pasha to fair house; co. good.==AUDITORIUM (Charles J. Humphrey, manager): Helen Potter, impersonator, 7 pleased a full house. Katherine Alvord 20.

McPHERSON.—OPERA HOUSE (J. F. McElvain, manager): Mackay Comic Opera co. in Said Pasha 8 to big business; co. good. A Breezy Time 22.

ATCHISON.—THEATRE (John Seaton, manager): Digby Bell in The Hoosier Doctor to large audience 8. Hogan's Alley to light house 11. A Bunch of Keys 13.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Corinne, billed for 8, failed to appear. Al. G. Field's Negro Minstrels to a big house 9; Jennie Crosby was the favorite; co. good. A Breezy Time 13.

PORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Field's Colored Minstrels gave a good show to good business 11. The Burglar 15.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Mackay Opera co. to crowded house 8.

PARSONS.—OPERA HOUSE (O. P. M. Wiley, manager): Corinne in An American Beauty to fair audience 7. Sherwood Concert co. pleased a large house 11. Beach and Bowers' Minstrels 15. The Real Widow Brown 20. Cuban Gaiety Girls 27.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (M. B. Donavan, manager): The Dazzler 9 to a splendid house. A Bunch of Keys 12 drew good business. The Widow Jones 14.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): A. Y. Pearson Stock co. 6-11 (except 10 in White Squadron, Police Patrol, District Fair, Midnight Alarm, and Land of the Midnight Sun to big business; best popular price attraction seen here.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Frank J. Hess, manager): Al. G. Field's Colored Minstrels 7; packed house; first-class entertainment. Sherwood Concert co. to a packed house 10. A Breezy Time 11; $300 house; excellent performance. Punch Robertson co. 13-15. Nashville Students (colored) 16.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Digby Bell in The Hoosier Doctor gave a fine performance to good house 7. Thomas W. Keene in Othello to packed house 8; performance excellent. Beach and Bowers' Minstrels Jan. 18.

GREAT BEND.—GRAND OPERA HOUSE (Captain Lewis, manager): Edna Paige Comedy co. 6-11; good business; appreciative audiences. A Breezy Time 20.

OTTAWA.—THE ROHRBAUGH (Charles H. Ridgway, manager): Thomas W. Keene in Richard III. 9; large audience; excellent performance. The Heart of Chicago 13.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Curtiss Comedy co. 6-11 was at a disadvantage on account of the illness of two members of the co. Beach and Bowers' Minstrels 14. The Burglar 18.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, proprietor): Digby Bell in The Hoosier Doctor 6; fair house; greatest enthusiasm; support unusually strong. Thomas W. Keene in The Merchant of Venice; large house; support competent. The Dazzler to good business 12; performance good.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Angell's Comedians 6-11 in Mable Heath, The Dead Heart, A Jay in New York, A Wild Goose Chase, Rip Van Winkle, Mrs. Finnigan, and The Merry Robber to fair business; co. not strong. The Spooners 27 Jan. 1.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Wilton Lackaye in The Royal Secret 11; small house; audience disappointed in Mr. Lackaye. Gus Hill's World of Novelties 18.

ASHLAND.—ASHLAND (W. Meinhart, manager): Clara Schuman Ladies' Orchestra delighted a large audience 13. Ole Olson 16.

FRANKFORT.—CAPITAL OPERA HOUSE (John L. Scott, Jr., manager): Ole Olson 14.

RICHMOND.—WHITE-BUSH OPERA HOUSE (Joe Bush, manager): Gus Hill's World of Novelties 15.

DANVILLE.—OPERA HOUSE (C. T. Veatch, manager): Gus Hill's World of Novelties 16. Clay Clements' engagement canceled.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Cake Walk (local) 10. Vanderbilt Glee Club 28.==ITEM: Margaret Ingels, leading lady with Rook's Players, is home for a few days.

LOUISIANA.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): Professor Williams, hypnotist, 17, 18.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): The Herrmanns 18. Creston Clarke 25.

MAINE.

PORTLAND.—THE JEFFERSON (Fay Brothers and Hosford, managers): The Sages closed a fairly successful week 11. Billy Barry in the Rising Generation 13, 14 to good business. The Great Diamond Robbery 17, 18. Fanny Davenport 24, 25.==PORTLAND THEATRE (Charles C. Tukesbury, manager): Hi Henry's Minstrels broke record of house 10, 11; standing room was sold out before curtain arose; performance good. Miles Ideal Stock co. 13-18; strongest repertoire co. here this season; big business.==KOTSCHMAR HALL (R. J. Whitehouse, manager): The original melodrama, The House Party, by local talent, 28-30 for charity.==ITEMS: Mary E. Thompson, of this city, who has been playing in Our Boys co., under the name of Mary Drummond, has closed with that co., and is now in Boston, looking for another engagement.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Mozart Symphony Club 17.

BATH.—COLUMBIA THEATRE (E. D. Jameson, manager): Hi Henry's Minstrels 20.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Hi Henry's Minstrels 14, 15; performance fine. Margaret Mather 27.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and managers): Miss Francis of Yale, booked for 13, canceled. The Girl I Left Behind Me 15.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Tommy Shearer in A Prisoner of War opened for a week 13 to a large and pleased audience.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): The Rossow Midget Star Specialty co. (return date) 10, 11, but despite the fine entertainment given business was even worse than before. The Wadleigh-Braham Concert co. gave a concert 12, but their experience was like the preceding attractions. Katherine Rober Repertoire co. commenced a return week 13, opening to fair attendance; Raymon Moore is an added inducement this time and it is hoped will prove a mascot. Fanny Davenport 22, 23. Billy Barry in The Rising Generation 25. Rice's Comedians 27-Jan. 1.==MUSIC HALL (W. H. Boody, manager): Always on Time gave satisfaction to a paying business 9-11. Robie's Bohemian Burlesquers 13-15; pleasing performances; fine attendance. A Big Heart 16-18. The White Crook 20-22. Coon Hollow 23-25.==ITEMS: The local Elks had a social 10.—The Nickelodeon is apparently doing a profitable business.—Musical Director Ferdinand Singhi is in town on a visit.—John St. George, of this city, musical director of The Star Gazer, is the author of the "Bohemian Club March" which appeared in the Boston *Globe* 12.—Huntington Hall, the oldest place of amusement here, was gutted by fire 14; cause, it is said, was a live wire. Although almost exclusively used of late years as a public hall, some of the most famous lecturers, singers and theatrical celebrities of the past have appeared on its stage. A large audience was witnessing Robie's Bohemian Burlesquers at Music Hall, opposite the burned building, when the fire broke out, and on account of danger the management dismissed them. They filed out quietly, but the chorus girls became terror stricken, and packing their trunks hurriedly removed them, unaided by the men, to the adjoining hotel and thence to a place of apparent safety.

ORMSBY A. COURT.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Le Noir, manager): Never Again 9. Hogan's Alley, interpreted with Gilmore, Leonard, and a tumultuous co., kept things lively 10. The New Superba will never grow old, as the audiences 14, 15 testified. It rained all day, yet the crowd braved the storm. Charles Guyer's work is better than ever. The Rossi Brothers have a unique acrobatic novelty, and Louise Truax's whistling made a strong hit. Francis Wilson had to cancel 17, owing to an attack of laryngitis. The house was sold solid. The Telephone Girl 25. The Mysterious Mr. Bugle 28. W. H. Crane 29. Patent Applied For 31.==ITEM: W. V. Ranous, stage-manager for Margaret Mather, has written to Musical Director Hardy, of the Court Square, complimenting him on the orchestra's good work with the difficult incidental music of Cymbeline.

EDWIN DWIGHT.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): The Wolves of New York 11 did not draw as largely as the excellence of the play deserved; the co. is a large one, and among them all Lillian Kemble stood out pre-eminently the favorite, her portrayal of Millie Drayton, the country girl, being received with approbation. Wang 14 delighted a big audience despite inclement weather. James B. Mackie, the ever familiar Grimesy, in the new Cellar Door 16 delighted a large number of old friends and many new ones with his comicalities. Blue Jeans 17. Miles' Ideal Stock co. 20-25.==WILSON OPERA HOUSE (W. P. Meade, manager): The C. D. Henry Comedy co. gave fair performances at popular prices 13-18. The attendance compared favorably with the attraction.==ITEM: Lincoln Camp, Sons of Veterans, are rehearsing The Drummer, which will be put on at the Grand Army Hall early in January.

MARLBORO.—THEATRE (F. W. Riley, manager): Joseph Greene 13-18 opened to S. R. O. and gave satisfaction. The star was given an ovation, as he is well known here; co. competent. Specialties by Miss Euler and the Murray Sisters are worthy of mention. Repertoire for week: The Silver King, Condemned to Silence, The Westerner, Lend Me Your Wife, A Plain Old Irishman, and The Great Train Robbery.==ITEMS: A banquet was tendered to Joseph Greene and his co. at the Gleason House 13. A number of prominent citizens were present.—Mark Greene has severed his connection with the Joseph Greene co.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Bennett and Moulton co. closed a week's engagement 11 to big business. Patent Applied For 13, 14; light attendance. Beatrice, in her dancing specialty, was the feature. Never Again 15. Hanlon's Superba 18. Brady's Cake Walk 20, 21. The Great Train Robbery 25.==GORMAN'S THEATRE (Charles J. Gorman, manager): A Big Heart to small houses 9-11. Professor Carpenter, hypnotist, 13-15 to fair business. Always on Time 16-18. Coon Hollow 20-22.

BROCKTON.—CITY THEATRE (W. R. Cross, manager): The Walking Delegate to light business 8. Never Again 11. Bennett-Moulton co. opened for two weeks in Darkest Russia to the capacity 13; co., scenery, and costumes all deserve favorable notice. Jacob Litt's co. 27, 28. Coon Hollow 31. Hands Across the Sea Jan. 1. Ethel Tucker 3-8.==PARK THEATRE (Irwin and Swift, managers): Dark.

LYNN.—THEATRE (Dodge and Harrison, managers): The Gormans in Mr. Beane from Boston 11 pleased good audience. Never Again 13. William Barry in The Rising Generation 18. Waite's Comedy co. 20-25 and 27 Jan. 1.==MUSIC HALL (H. P. Goss, manager): Dark.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Alma Chester co. 6-11; good business; creditable performances. The Walking Delegate 18. Trip Around the World 20.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Pinafore 16. Wood and Shepard's Comedians 30.

NEW BEDFORD.—THEATRE (William B. Cross, manager): The Walking Delegate 9; small house; fair co. Never Again 10. Katie Rooney in The Girl from Ireland 11; small house; fair co.==ITEM: William R. Russell, comedian, of New Bedford, has been engaged for The Walking Delegate.

TAUNTON.—THEATRE (R. A. Harrington, manager): Katie Rooney in The Girl from Ireland 13; fair house; excellent satisfaction.

PLYMOUTH.—DAVIS OPERA HOUSE (Perry and Caverley, managers): Katie Rooney in The Girl from Ireland 11; good performance.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): The Star Specialty was canceled 9. The Wolves of New York 10; excellent performance; packed house. Seymore Stratton's Comedians 11-15 at popular prices in The Two Orphans, The Diplomat, His Lordship, and Called Back to fair business; co. satisfactory. The Fast Mail 22.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): The Tornado 14; small audience owing to storm; performance excellent. Hi Henry's Minstrels 29.

WORCESTER.—THEATRE (James F. Rock, manager): Henry E. Dixey made his local debut as a magician 9 before a crowded house and won golden opinions as to his skill. Alabama had fair business 10, 11. The Manola-Mason co. revived Friend Fritz 13 before a large audience. The Walking Delegate drew but meagrely 14.==LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): The Gormans in Mr. Beane from Boston were royally received 13-18. A Jay in New York 20-25.

WALTHAM.—PARK THEATRE (Edward Davenport, manager): The Gormans in Mr. Beane from Boston 10; pleasing performance; fair house. Ullie Akerstrom opened for a week 13 and 14, presenting Under the City Lights and A Strange Marriage to excellent business.==ITEM: M. J. Greene joined the Ullie Akerstrom co. here.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Alabama 9 drew only a small audience; play well presented. Spears' Comedy co., supporting Clarence Bennett, 13-18; opening performances well attended.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Waite's Opera co. 6-11; business good. Superba 15, 16 opened to large and pleased audience.==EMPIRE (T. F. Murray, manager): Oliver and Kate Byron 9-11. The Wolves of New York 16-18. Both to fair business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Ollie Halford in The Pay Train 9-11 had small houses. Rice's Comedians opened for a week 13; repertoire consists of Under the Lion's Paw, In the Trenches, The Old, Old Story, 'Twixt Love and Duty, All in the Family, Beacon Light, Back Among the Old Folks, A Knotty Affair, The Fatal Step, and Daniel Boone; co. good; business small. Dr. Nansen 21. The White Slave 25. De Vere Concert co. 29.

AMESBURY.—OPERA HOUSE (Collins and Bagley, managers): Frankie Carpenter 6-11 to large and pleased audiences; co. good.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Gilmore and Leonard in Hogan's Alley 11; excellent performance to a good house. The Tornado 13 did well to a fair house. Marion Manola and Jack Mason in Friend Fritz 16, supported by an excellent co., were encored repeatedly by a good house. Edisonia 22. The Fast Mail 25.

CHELSEA.—ACADEMY OF MUSIC (Patrick and Reniger, managers): The Tornado 18.

WESTFIELD.—OPERA HOUSE (Clarence Van Deusen, manager): The Walking Delegate 16; slim house; unsatisfactory performance.==GEM OPERA HOUSE (A. H. Farrons, manager): Edisonia 21.==ITEM: Cornelius O'Callaghan, of the Wells Comedy co., who broke his knee cap, is recovering.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): The Nancy Hanks pleased a large audience 8. Marie Jansen, Frank Tannehill, Jr., and other good people, made up a co. of excellent merit. Clay Clement 16, 17.==GRAND (O. Stair, manager): Durno, the magician, while practically unknown, drew fairly well 9-11; were his incidental remarks as good as the execution of his tricks, he would be a strong card. McSorley's Twins 16-18.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Nancy Hanks, with Marie Jansen and Frank Tannehill, Jr., drew good house 9; performance a disappointment to many.==STAR THEATRE (Fred B. Mead, manager): A Stag Party was seen 8, 9 by small crowds.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Clay Cement presented A Southern Gentleman to pleased audiences 11. The Span of Life 15. Elks Minstrels 20. Pudd'nhead Wilson 25. John Griffith 28. Bonnie Scotland Jan. 1.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, manager): Kathryn Kidder in Madame Sans Gene 7. Clay Clement in A Southern Gentleman 14. The Isle of Champagne 21. The Captain of the Nonsuch 23. Darkest Russia 29.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Primrose and West's Minstrels 6 to S. R. O.; excellent entertainment; Billy Rice, Carroll Johnson, and Ezra Kendall divided honors. Clay Clement 10 in A Southern Gentleman pleased a fair house. The Span of Life 16.

OWOSSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): Durno, magician, 14.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Local minstrels 9. John Griffith 25. Darkest Russia 28.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Manager Hardy canceled Old Money Bags 18 through some misunderstanding in regard to bringing the scenery here. The Wizard of the Nile 21.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, proprietor and manager): Anthony Hope gave readings from his own works 10 before a select and enthusiastic audience. Clay Clement 16. The Span of Life 18.==GRAND OPERA HOUSE (F. H. Chase, proprietor): Dark.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): The Wizard of the Nile 23.

FLINT.—STONE'S OPERA HOUSE (Stone and Thayer, managers): Clay Clement in A Southern Gentleman 8; excellent production; good house. The Span of Life 14.

MUSKEGON.—OPERA HOUSE (F. L. Reynolds, manager): Durno, magician, satisfied a fair audience 8. The Captain of the Nonsuch 27. Ole Olson 30. Darkest Russia Jan. 5.

ANN ARBOR.—ATHENS THEATRE (L. J. Lisemer, manager): Guy Brothers' Minstrels 10; excellent performance; big business. Clay Clement in A Southern Gentleman 11; fair house; play and co. good.==ITEMS: Joseph Jefferson lectured on The Actor and His Art in University Hall 14 to over 3,000 people.—Guy Brothers were entertained by the local Elks.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Clay Clement in The New Dominion to a large and appreciative audience 9. The Span of Life to small audience 13.

YPSILANTI.—GRAND OPERA HOUSE (Byers and Cramer, managers): Robert Mantell in a Secret Warrant 15 delighted a large audience. Durno, magician, 18.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The new Davidson Opera House will open 17 with Frederick Warde in Iskander; everything will be in readiness on that night and promises to be a model show house; its cost when completed will be $20,000; seating capacity 1,000; the advance sale of seats amounts to $7,000.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): B. P. O. E. Minstrels to capacity 7, 8.—Railroad Jack 11 to fair business. The Electrician 13. Black Patti's Troubadours 18.—MUSIC HALL (W. G. Bronson, manager): Captain Hans Anderson lectured 7. Marks Brothers' co. 8-11, producing The Duke's Daughter, The Rose of Kerry, The Little Duchess, and A Wife's Peril to good business; strong co.; good specialties.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montague, managers): Sowing the Wind 6. Jane Coombs 17. Railroad Jack 29.

MANKATO.—THEATRE (Jack Hoeffler, manager): Brooks and Smiley 10 to capacity. Frederick Warde in Iskander 14; big house; best satisfaction. Maximilian Dick 17. 1492 20. The Woman in Black (return) 24. Dick Ferris 27-29.==ITEM: Manager Hoeffler has added Rochester, Minn., to the circuit.

DULUTH.—THE LYCEUM (L. N. Scott, manager): The Prisoner of Zenda 4. Pirates of Penzance (local) 7 to large audience; performance creditable. Frederick Warde 15.

BRAINERD.—SLEEPER OPERA HOUSE (James R. Smith, manager): George's Minstrels Nov. 30. Jane Coombs in Blank House 9; large and pleased audience. Miss Coombs as Lady Deadlock, barring her extreme hoarseness, was fine; co. exceedingly strong. Ferris' Comedians 12-18. Railroad Jack 23. Under the Dome 30.

OWATONNA.—AUDITORIUM (F. M. Smersh, manager): Juno Barrett co. 6-11 to good business. Frederick Warde 13.==ITEM: Juno Barrett co. disbanded here to reorganize as a much stronger co.

FARIBAULT.—OPERA HOUSE (Jack Hoeffler, manager): The Woman in Black 11 to topheavy house; best satisfaction. Ferris' Comedians 20-28.==ITEM: Manager Hoeffler's stock co. will open Jan 15, playing the Southern Minnesota circuit.

LITTLE FALLS.—GROSS OPERA HOUSE (Philip J. Gross, manager): Georgia Graduates 1; pleased audience. Ferris' Comedians 6-11 to fair business; co. first-class. Railroad Jack 22. Under the Dome 28.

ALBERT LEA.—OPERA HOUSE (J. A. Fuller, manager): The Woman in Black 8; excellent performance to S. R. O. Marie Bell Opera co. 25.

WINONA.—OPERA HOUSE (J. Strasilipka, manager): At Piney Ridge 11; good business, giving satisfaction. Black Patti's Troubadours 17. Frederick Warde 20. The Man from Mexico 28.

MISSISSIPPI.

McCOMB CITY.—OPERA HOUSE (W. R. Caston, manager): Billy Griffin in A Thoroughbred will open our season 21. A Night at the Circus Jan. 1, 2.==ITEM: Owing to the yellow fever quarantine, the season is late in opening, but a good list of attractions has been booked for the rest of the season.

GREENVILLE.—OPERA HOUSE (Harry March, manager): Georgia Minstrels 7; large house. Billy A. Griffin in A Thoroughbred to fair house 10; star himself very clever, and his banjo solos made hits. Our Dorothy co. 13-18. A Night at the Circus Jan. 18.

VICKSBURG.—OPERA HOUSE (Piazza and Botto, proprietors): The Geisha 8; performance excellent; crowded house; receipts $780.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Stuart Robson, with good co., in The Henrietta 8; good house. Digby Bell in The Hoosier Doctor 9; fair house. Hogan's Alley 10; good business. John Griffith 15. The Widow Jones 17.==CRAWFORD THEATRE (E. S. Brigham, manager): The Broadway Girl 7; good house. The Dazzler 8; large audience. A Bunch of Keys 16.

CARTHAGE.—GRAND OPERA HOUSE (J. C. Logan, manager): A Bunch of Keys 3. Corinne 4. Beach and Bowers 10. Return engagement of Mackay Opera co. 21.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Gilhooley's Reception 28. A Paper City Jan. 4.

SPRINGFIELD.—BALDWIN THEATRE (W. L. Porterfield, lessee and manager): McCabe and Young's Black Trilby to topheavy houses 9, 10.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): A Black Sheep to fair business 10. Frank E. Long co. 13-18.

MEXICO.—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): A Bunch of Keys to fair house 9; co. good. Thomas W. Keene 21. Hogan's Alley 23. Christmas Bells 25.

CLINTON.—OPERA HOUSE (Ed Austin, manager): The Ideals 13-15 to fair houses; weather bad. Local Minstrels 16. A Paper City 29. Graham Earle co. changed date from 19-25 to Jan. 2-7.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venable, manager): The Heart of Chicago 14. Frank E. Long's co. 20-25.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Beach and Bowers' Minstrels 8 to small business; good performance. Al. G. Field's Negro Minstrels 12, 13 to good business; entire satisfaction. The Dazzler 19, instead of The Real Widow Brown, which canceled. Columbia Opera co. 27-Jan. 1.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Mackward, managers): Neally Stevens, pianist, to good business 14. Paige's Players 20-25. A Midsummer Night's Dream (local) 18.

MONTANA.

BUTTE.—UNION FAMILY THEATRE (Dick P. Sutton, manager): Stock co. 5-11 did a splendid business in Bad Money. The Gay Matinee Girl 13-19.==MAGUIRE OPERA HOUSE (John Maguire, manager): Frank Jones in In Old Madrid 4-6; poor business. Lost, Strayed or Stolen 16-18.==ITEMS: Norval McGregor, of 'Frisco, will join Sutton's Stock co. 20 to play leads.—The annual services of Lodge No. 240, B. P. O. E. were held at the Auditorium 5. An elaborate musical programme was presented to S. R. O.

HELENA.—MING'S OPERA HOUSE (John W. Luke, receiver and manager): Monroe and Hart in The Gay Matinee Girl 9; good house; audience disappointed. Lost, Strayed or Stolen 21. Jane Coombs 25. Georgia Graduates 28. Scalchi Concert co. 30.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Francis Jones in In Old Madrid 1 to good business; performance pleased every one. Ladies' Minstrels (local) 8 to crowded house. The Gay Matinee Girl 10.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Professors Tremain and Levy 9; poor house.==ITEM: Billings Lodge, B. P. O. Elks, was instituted 11 with twenty five charter members. A banquet followed.

LIVINGSTON.—OPERA HOUSE (C. S. Hefferlin, manager): The Gay Matinee Girl 6; fair house; good performance. Lost, Strayed or Stolen 23.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (George J. Coddington, manager): Warner Comedy co. played a very successful week 6-11; the dancing of Cora Warner is worthy of mention. The Broadway Girl 14.==ITEMS: Fred Sanford and Dot Darlington, two specialty artists with the Warner co., leave for the East 12.—The Yankee Notions co., organized here, reports fair business.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): The Milton Family Concert co. closed a very successful week 11. Kirk Comedy co. 13-18. Maximilian Dick Concert co. Jan. 26.==ITEM: Art Stevenson, cornetist, will join the Abbey U. T. C. co. 13.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Blind Boone 13; crowded house. Side Tracked 21. Zanzic, magician, 23-Jan. 5.

NEW HAMPSHIRE.

MANCHESTER.—NEW ELM STREET THEATRE (George L. McFadden, manager): The White Slave

9-11 pleased large houses. A Big Heart 13-15; light business. Fanny Davenport 20, 21.==OPERA HOUSE (E. W. Harrington, manager): Never Again 14; big house. Patent Applied For 17.==ITEM: The members of The White Slave co. were entertained by the Press Club at the conclusion of their engagement here.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Never Again 16. Patent Applied For 28.==ITEM: The Elks entertained Arthur Deming and other members of Hi Henry's Minstrels 9.

NASHUA.—THEATRE (A. H. Davis, manager): The Wolves of New York to a full house 9. Patent Applied For 18.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Amesbury Opera co in The Chimes of Normandy 11; poor business; performance excellent. Frankie Carpenter and Jere Grady, supported by a good co., opened to big business 13, presenting The Ranch King. A Brave Girl 14. True Blue 15.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Patent Applied For pleased a small house 15. William Barry 16.

FRANKLIN FALLS.—FRANKLIN OPERA HOUSE (R. J. Young, manager): A Big Heart 21.

CLAREMONT.—OPERA HOUSE (O. B. Rand, manager): Mozart Symphony Club 14; good house; excellent performance.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (L. A. McRae, manager): A Trip to Chinatown 8; performance excellent; big house. Claud Albright 15.

NEW JERSEY.

NEWARK.—THEATRE (J. Bard Worrell, manager): Chauncey Olcott presented Sweet Inniscarra 13-18. The Lilliputians 20-25. Julia Arthur 27-Jan. 1.==JACOBS' THEATRE (M. J. Jacobs, manager; George W. Jacobs, representative): When London Sleeps aroused great enthusiasm 13-18; co. competent; scenic effects elaborate and startling; business opened good. George W. Monroe 20-25. Straight from the Heart 27-Jan. 1.==COLUMBIA THEATRE (L. Wormser, manager): Bands Across the Sea 13-18 retained its popularity in spite of its age; well balanced co.; fair business. Black Crook 27-Jan. 1.==ITEMS: Jeannette Ferrell, of Sweet Inniscarra, is a resident of Newark.—As one leaves the auditorium of Jacobs' Theatre an illuminated sign of the following attraction confronts him. It is an idea of Manager Jacobs and has excited much favorable comment. C. Z. KENT.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Butler, manager): Madeleine 11; business fair; performance satisfactory. The Devil's Auction attracted a large audience 15 (return date). 8 Bells 25. Gayest Manhattan 29. In Atlantic City 29. When London Sleeps 30. Never Again Jan. 1. Maud Hillman 3-8.==ITEM: As the scenery for The Devil's Auction was being taken to the Opera House the wagon broke and was stalled on a car track and stopped the cars. A row ensued with the railroad employes, and William Elrick, stage carpenter of the co., was arrested. His case was dismissed in court.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Cameron-Clemens co. 6-11 to the capacity; co. good. Hennessy Leroyle in Other People's Money 14, 15 to fair attendance; capital performances. Devil's Auction 17, 18. The Wicked City 21, 22. The Two Orphans 25.==EDEN THEATRE (H. E. Toovey, manager): One of the Finest, with Andy Amann in the leading role, 6-11 to fair attendance; co. fair. William C. Andrews in My Wife's Friend 13-18; good houses; Mr. Andrews was well received by his fellow townsmen, who gave him a hearty welcome; co. capable and pleased. Black Crook 20-25.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): Pierson's Minstrels drew fairly 16, 17 and gave satisfaction; specialties excellent and were well received. Cameron-Clemens co. 23-25. The White Slave 29. Mrs. Fiske Jan. 3.==LYCEUM THEATRE (A. R. Simonds, manager): Devil's Auction to a fair and pleased audience 16; scenic effects and costumes worthy of mention. 8 Bells 24. Gayest Manhattan 29.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): A Secret Enemy 9-11; performance satisfactory; co. good; fair business. Madeline of Fort Reno 13-15 to topheavy houses. The Ring of Iron 16-18; co. and performance fair. Casino Operatic Burlesquers 21, 22. Darkest America 23-25. Kennedy's Players 27-Jan. 1.

ASBURY PARK.—PARK OPERA HOUSE (W. H. Morris, manager): The City of New York 9; fair business; co. good. Gorton's Minstrels 14; light business (storm); co. good. A Ring of Iron 21. The Heart of Chicago Jan. 6.

PLAINFIELD.—STILLMAN THEATRE (Mace Edwards, manager): A Stranger in New York 11. Edison's graphoscope 13, 14 pleased good-sized audiences. Hendshaw and Ten Broeck 20. Darkest America 21.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The City of New York 8; fair business; co. and play good. Gorton's Minstrels 13 to a big house; good performance. Tracked by a Newspaper 20.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): One of the Finest 13 canceled. The City of New York 11; good business; co. and performance first-class. My Wife's Friend 25.

NEW YORK.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): The Mysterious Mr. Bugle pleased fair audiences 9-11. Charles Coghlan and a good co. presented The Royal Box in a careful and artistic manner 13, 14; business fair. Henry E. Dixey mystified a large house 15 and pleased with his specialties. U. T. C. 18. Jack and the Beanstalk 20-22. A Stranger in New York 24, 25.==BASTABLE THEATRE (Frank D. Hennessy, manager): The Land of the Living to light attendance 9-11; co. fair. James Young in David Garrick, The Merchant of Venice, and Hamlet seemed to please audiences of good proportions 13-15. A Breezy Time 16-18. John L. Sullivan co. 24, 25.==GRAND OPERA HOUSE (G. A. Eden, manager): The Heart of Chicago delighted large upper houses 9-11. A Railroad Ticket was fairly presented to good business 13-15. Kelly and Mason 16-18. Manhattan Club Burlesque co. 20-22. Broadway Burlesquers 23-25. Blue Jeans 27-29.==ITEMS: Sam S. Shubert, formerly treasurer of the Wieting, and recently lessee of A Contented Woman, A Texas Steer, and A Black Sheep, has secured a three years' lease of the Bastable Theatre from Jan. 1.—Frank Christman, a local banjoist, joined Hopkins' Trans-Oceanics here for a short season.

ALBANY.—HARMANUS THEATRE (Woodward and Voyer, managers): A Stranger in New York 8. Blue Jeans did a fair business 9. Daly's The Geisha to good business 10. What Happened to Jones 15. Joseph Jefferson 18. W. H. Crane 24. Primrose and West's Minstrels 25.==LELAND OPERA HOUSE (C. R. Smith, manager): Gus Hill's Mannequins 9-11 to big business and were well liked; in the olio are Al. Weston, Harry and Jennie Kramer, Mason and Healy, Clark Sisters, Ingher and Lynn, Lorenzo and Allen, Sparrow, Nick Brown, and Lydia Carmello. Waite's Comic Opera co. opened for a week 13 by singing Boccaccio, with Magnus Taylor as the novelist and all the favorites in the cast; Pinaquetta's Paul Jones was the bill 14, 15; the attendance was large and the operas were well sung. Madeline of Fort Reno 20-22. The Star Gazer 23-25.==DANIELS' FAMILY THEATRE (Louis Daniels, manager): Carrie Stanley Burns in The Bowery After Dark 13-18; co. and business fair.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): George W. Monroe in A Happy Little Home pleased good audiences 9-11. The Wolves of New York 13-15 and business fair. The Great Train Robbery 16-18. Corse Payton co. 20-Jan. 1.==RAND'S OPERA HOUSE (Gardiner Rand, manager): The Geisha 11; good houses. At the matinee Mabelle Gilman, understudy for Virginia Earl, assumed the part of Molly Seymore and scored a big hit. She has a sweet voice and is pretty and graceful. What Happened to Jones 13, 14; packed houses. Richard Mansfield 17. William H. Crane 23.==ITEM: The stage hands at the Griswold struck for an increase of wages 13. Manager Hickey, who is in New York, was informed by wire and granted the advance asked. The stage hands at Rand's helped set the stage for the evening performance at the Griswold.

ROCHESTER.—LYCEUM THEATRE (A. R. Wolff, manager): The Bands Rossa was greeted by medium houses 13; concerts greatly enjoyed. Fine audience received James Young 16-18 in David Garrick, Hamlet, and The Merchant of Venice. W. H. Crane 20, 21.==COOK OPERA HOUSE (S. S. Shubert, manager): Kelly and Mason headed a fairly good co. in Who Is Who 13-15; good houses. Joe Ott amused fine audiences 16-18 with The Star Gazer. Broadway Burlesquers 20-22.==ACADEMY OF MUSIC (Louis C. Cook, manager): World, Keller and Mack in Town Topics before light houses 13-15. Side Tracked 20-22.==ITEM: Manager Cook, of the Academy, is in New York arranging bookings.

BINGHAMTON.—STOSS OPERA HOUSE (J. P. E. Clark, manager): Bands Rossa gave an excellent concert to small attendance 11. Agnes Herndon in repertoire began a week's engagement 13, opening in Saved from the Flames to S. R. O., giving satisfaction. Devil's Auction 22. John L. Sullivan co. 23. Martin's U. T. C. 25.==BIJOU THEATRE (A. A. Fenyvessy, manager): Fred Rider's Moulin Rouge closed a week's engagement 11, attracting good houses and giving satisfaction. The specialties of the Bernards and Harris and Walters were the features. Sam Morris in Old Money Bags drew lightly 13-15. Watson Sisters' Burlesquers 16-18. Out of Sight 20-22.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Corse Payton Comedy co. closed its engagement 11; audiences large; performances enjoyable. Richard Mansfield 13 with an excellent supporting co. presented Beau Brummel, pleasing a large audience. Doctor Nansen's lecture delighted a fair house 14. Henshaw and Ten Broeck 16. Madeline of Fort Reno 18. Waite's Comic Opera co. 20-25.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Henshaw and Ten Broeck in Dodge's Trip to New York (return date) 14 scored another success in spite of stormy night.==OPERA HOUSE (J. F. Gaylord, manager): Dark.

CONKERS.—NATIONAL BANK HALL (E. C. Game, manager): The Human Magnet 10, 11.==ITEM: Work on the new theatre, which E. C. Game is to manage, is being pushed as fast as possible.

ELLENVILLE.—MASONIC THEATRE (E. H. Munson, manager): Out of Sight 15.

HUGHESVILLE.—SHATTUCK OPERA HOUSE (S. Osnoski, manager): The Great Train Robbery had a topheavy house 13; co. good. Henry E. Dixey 17. Fiske Jubilee Singers 31.

LYONS.—MEMORIAL HALL (John Mills, manager): The Wizard of the Nile 10; delightful performance; good business; receipts $50. Joe Ott in The Star Gazer 14; clever performance; fair business. Nothing booked until after the holidays.

UTICA.—OPERA HOUSE (H. E. Day, manager): Atkinson Comedy co. presented Peck's Bad Boy to great business 10, 11; little Stella Mee received generous applause. Chas. Fitzgerald in The Foundling 13. A Stranger in New York 22. Who Is Who 23-25.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): James B. Mackie in Grimes' Cellar Door 13; entertainment fair; business fair.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Fitz and Webster in A Breezy Time 14; large audience. Peck's Bad Boy 21.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager): Shore Acres 10; large audience; giving satisfaction. H. C. Watson's Vaudeville Stars, booked for 11, never came, nor explained why. Dan Sully 15. A Railroad Ticket 16. Elroy Stock co. 20-25.

FONDA.—OPERA HOUSE (E. B. Hodge, assistant manager): Stetson's U. T. C. co. to S. R. O. Down the Slope 20. Henry Comedy co. 27-Jan. 1.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): Under the Dome 9; excellent performance to good house. The Great Train Robbery 14; good, but topheavy house. A Railroad Ticket, booked for 16 canceled. Wilson Comedy co. 27-Jan. 1.

OWEGO.—WILSON OPERA HOUSE (J. D. Hutchinson, manager): Bands Rossa 10; light business; fine concert. Fitz and Webster's A Breezy Time to good house 11; good satisfaction. Alonzo Hatch co. 16; large audience pleased. Peck's Bad Boy 20. John L. Sullivan co. 22. Martin's U. T. C. 24.

MIDDLETOWN.—CASINO THEATRE (R. W. Corey, manager): The opera Priscilla, by home talent, 13, 14; houses packed. Out of Sight 17. Devil's Auction 20.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Bands Rossa 15 to a large and pleased audience. James Young 25

NEWBURG.—ACADEMY OF MUSIC (F. M. Taylor, manager): Richard Mansfield in Beau Brummel 14 to one of the largest audiences this season. Madeline of Fort Reno 17. A Stranger in New York 21. Chimmie Fadden 28.

AUBURN.—SUNTIS OPERA HOUSE (E. S. Newton, manager): Bands Rossa drew a good house 9. U. T. C. 11 to fair houses. Kennedy's Players opened for a week 13 to S. R. O. A Stranger in New York 23.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): The Hearthstone 4 to fair business; performance fair. Boston Theatre co. 6-11; fair business and co. Plays presented were Two Kids, The Boy from Boston, Streets of New York, Rip Van Winkle, Legally Dead, and A Noble Outcast. Daniel Sully 15 in O'Brien the Contractor; good business and co. N. S. Wood 25. A Breezy Time Jan. 1.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbun, manager): The Hearthstone 8; excellent satisfaction; good house. Daniel Sully in O'Brien the Contractor 14; fair house.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Daniel Sully in O'Brien the Contractor 9; large and pleased audience. A Gay New Yorker 14; fair performance to light business on account of inclement weather.

GOWEGA.—RICHARDSON THEATRE (J. A. Wallace, manager): Kennedy's Players in repertoire 6-11; good business; pleased houses. Stowe's U. T. C. 14; good house; usual satisfaction. Rhea 16. Wilbur Opera co 20-25. Side Tracked Jan. 1.

ELMIRA.—LYCEUM THEATRE (M. Reis, lessee; W. Charles Smith, manager): Elroy Stock co. 13-18; large business. Barnham Comedy co 20-25.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Alma Chester co. opened for a week 13 in At the Picket Line to a large and pleased audience; specialties above the average. The Walking Delegate 25.==TOWN HALL (Thomas Leonard, manager): The Heart of Chicago changed date to later in the season.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): James B. Mackie in Grimes' Cellar Door 14; poor business; performance average. Down the Slope 16 canceled. Professor Day, hypnotist, 16-18. Charles Cowles in A Country Merchant 20. A New England Home 21.==ITEM: Marie Thomas of the Agnes Herndon co. is here for the holidays.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Stowe's U. T. C. 9 pleased a large house. Casey Fitzgerald in The Foundling 11. A Gay New Yorker 13 to fair business; satisfactory performance. Peck's Bad Boy 19. Joe Ott 21. A Breezy Time 28. Blue Jeans 30.

BALLSTON SPA.—SARATOGA OPERA HOUSE (William H. Quinn, manager): Joe Ott in The Star Gazer 10 gave satisfaction to a fair audience. Blue Jeans 17; canceled. James B. Mackie 20. Stowe's U. T. C. 22.

HUDSON.—OPERA HOUSE: N. S. Wood co. in repertoire concluded a week's engagement 11, having given satisfaction to good houses.

FULTON.—STEPHENS OPERA HOUSE (William C. Stephens, manager): Stowe's U. T. C. co. 17. A Breezy Time 22.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Stetson's U. T. C. to fair house 9; good performance. Joe Ott in The Star Gazer amused a good audience 11. The Great Train Robbery 15; fair business; co. and specialties pleased. The Heart of Chicago 18. The Walking Delegate 21. Devil's Auction 24. Primrose and West 26.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Bands Rossa to fair and enthusiastic audience 9. The Wizard of the Nile pleased a fair house 11.

MT. VERNON.—PEOPLE'S OPERA HOUSE (P. J. Ring, manager): Lester and Williams co. 11; big house.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Under the Dome 10 was enthusiastically received by a large house; scenic effects fine. A Gay New Yorker 18.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): The Heart of Chicago 14; fair business; general satisfaction. Charles Coghlan 15 in The Royal Box; undeservedly small house; excellent satisfaction; superb co. Primrose and West 18. A Breezy Time 20. Jacobs' Opera co. 23. Joe Ott 29.==SINK'S OPERA HOUSE (Samuel Cox, manager): Stetson's U. T. C. 20.

ONEIDA.—MUNSON OPERA HOUSE (E. J. Preston, manager): The Heart of Chicago 13; excellent performance; large business. A Gay New Yorker 17. Stetson's U. T. C. 18. Confederate Spy (local) 23.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): A Railroad Ticket 23 canceled. Devil's Auction 23.

ODDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Clay Fitzgerald in The Foundling 15. Primrose and West's Minstrels 17. Mora Dramatic co. 20-25.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Wilson Comedy co. 6-11 to good business. Rhea in The Empress of France 14 to full house. Stowe's U. T. C. 16.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Daniel Sully in O'Brien the Contractor 10; big business; delighted audience. James Young 27.

OLEAN.—OPERA HOUSE (Wagner and Son, managers): Joseph Murphy in Kerry Gow 13; good business. Side Tracked 19.==ACADEMY OF MUSIC (F. D. Leland, manager: Dark.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Henshaw and Ten Broeck in Dodge's Trip to New York 15 (return engagement) to the capacity; performance first class. Spear's Comedy co. 20-25. Primrose and West 30.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Joe Ott in The Star Gazer turned people away 13; good performance. Kennedy's Players 20-25. Primrose and West 28. Dorothy Morton 30. James B. Mackie Jan. 1.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Joe Murphy in Kerry Gow to large and enthusiastic audience 13. Our Step-Husband 17.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Henry E. Dixey, magician, 11; fair house; deserved better.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (Crawford and Pence, managers): De Wolf Hopper and his excellent co. presented El Capitan 9 to largest house of the season; receipts $1,108; audience delighted. Eugenie Blair did not appear 13.==METROPOLITAN OPERA HOUSE (George D. Meares, manager): The Loes, hypnotists, opened for a week 13 to S. R. O.; performance first-class.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Fields and Hanson's Minstrels 13; fair business. Mr. Fields was struck by a train while here and badly injured and could not appear at performance, which suffered thereby. After their performance they were escorted to the Elks' lodge and a very enjoyable social session was spent. Miss Francis of Yale 14; fine house; audience pleased.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): The Merrymakers in A Hot Reception opened for a week to full house 13. Repertoire includes The Factory Girl, Midnight Frolic, Humpty Dumpty and vaudeville; co. and business satisfactory.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): A Lost Bride co. 29. Gorton's Minstrels Jan 1.

WILSON.—OPERA HOUSE (James Thomason, manager): Polk Miller Jan. 4.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Clivette, magician, ably assisted by Madame Clivette, 6, 7 to smallest business in history of house; he, however, is certainly a past master of his art and deserves liberal patronage; Madame Clivette possesses a voice of rare power and sweetness; during her short stay here she made many warm friends. The Woman in Black 13. Jane Coombs 18. Lost, Strayed or Stolen 25. The Girl from Paris 27. Railroad Jack 30. ALSON BRUBAKER.

GRAND FORKS.—METROPOLITAN THEATRE (S. J. Lander, manager): Maximilian Dick Concert co. rendered an excellent programme to small but appreciative audience 6. Professor Clivette, magician, a proved a master of his profession; small house. Jane Coombs 13. The Woman in Black 16. In Gay Paris 23. Railroad Jack 27. The Late Mr. Castello 28. Under the Dome Jan. 6.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): Dark. Jane Coombs canceled date for 11.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Sporting Duchess 10, 11.==PARK THEATRE (Harry E. Feicht, manager): A Boy Wanted to good business 9-11; strong cast, pleasing specialties and handsome costumes formed a strong combination and produced good satisfaction. Parisian Widows to good business 13-15; the specialties were clever and the afterpiece, A Night on Broadway, was a vast improvement over the generality; the vocal numbers throughout were particularly sparkling and received liberal applause.==ITEMS: Ed T. Murray, the outside feature of A Boy Wanted, well impersonates the character and proves a strong advertisement for his attraction.—Al. Field's Minstrels 24 and Tim Murphy 31 are booked at Memorial Hall (Soldiers' Home). J. W. WEIDNER.

AKRON.—GRAND OPERA HOUSE (W. A. Robinson, manager): Charles Coghlan, in The Royal Box 9; performance excellent; small house. Aldora Shem 10; co. reported for duty, but owing to adverse reports Manager Robinson would not allow the play to be produced. A Contented Woman 11; performance fine; house well filled. Belle Archer, Bonnie Lottie, Barry Maxwell, C. P. Morrison, and John H. Browne deserve special mention. Captain Impudence 13; performance first-class; medium house. O'Hooligan's Wedding 14; performance not up to standard; small house. The Wizard of the Nile 15; number one performance; well filled house. Pudd'nhead Wilson 16. Primrose and West 17. Darkest Russia 20. Guy Brothers Minstrels 21. The Hearthstone 25.==ASSEMBLY THEATRE (W. G. Robinson manager): Donnelly and Girard in The Geezer 15; performance first-class; house well filled. Fay Foster co 20. Oriental Specialty co. 21-25.

COLUMBUS.—HIGH STREET THEATRE (Albert Ovens, manager): Sidewalks of New York 9, 10 did well; co. fair. Go-Won-Go-Mohawk to good business 13-15; co. good, as were the specialties. A Boy Wanted 16-18. Harry Hill's Specialty co. 23-25.==GRAND OPERA HOUSE (Lee M. Boda, general manager; Robert A. Evans, business-manager): The Galley Slave was given by the Neill Stock co. 13-18. The Jilt 20.==GREAT SOUTHERN THEATRE (Lee M. Boda, manager; Ad F. Miller, business-manager): William Crane produced A Virginia Courtship 15. Denman Thompson played The Old Homestead 14. Joseph Jefferson in Rip Van Winkle 15. The Whirl of the Town 16. Robert Mantell 17, 18. Bands Rossa 23. Al. G. Field 25. Julia Marlowe 27-29. Thomas W. Keene 30, 31. The Geisha Jan. 1.

MARION.—GRAND OPERA HOUSE (Ovens and Seymour, lessees): The Schumann Orchestra 11; poor house. The Murray Comedy co. 13-18 opened in A Fatal Error to a large and enthusiastic audience. The Ferguson Brothers captured the town with their specialties. My Friend from India 22. Finnigan's Fortune 25.==ITEMS: The Grand has changed hands again. Frank B. Arnold, of Columbus, will take charge of the house at once. Mr. Arnold and Mr. Ovens, of the High Street Theatre, of Columbus, have been in the city arranging affairs.—The Arlington Brothers co., backed by local money, closed until after the holidays.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): Fallen Among Thieves to fair business 9-11. McSorley's Twins with Mark Murphy, Marie Stuart, and a good co. to good business 13-15. Hopkins' Trans-Oceanics 16-25.==VALENTINE THEATRE (L. M. Boda, manager): Secret Service 9-11. Denman Thompson 13 in The Old Homestead. W. H. Crane in A Virginia Courtship and The Senator 14, 15. The Salt of the Earth 25.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): For Fair Virginia 9; good house; excellent performance. June Agnutt co. opened for a week 13 to a big house with The Ranch King; co. good.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): The Gibsons 6-11 to full houses. Pudd'nhead Wilson for benefit of the stage hands 13 to the capacity.==ITEMS: The local lodge of Elks held their

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memorial services in the New Grand and 9 dedicated their new quarters. The dedication took place in the afternoon and in the evening there was a concert, followed by a banquet and dance. The rooms are elegantly furnished, and all visiting Elks are invited to call.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): Van Dyke and Eaton co. to S. R. O. 13-18; excellent satisfaction. Boston Ladies' Symphony Orchestra 20.==ITEM: Neil McNeill, of The Streets of New York, is spending his holidays at his home here.

LIMA.—FAUROT OPERA HOUSE (Howard G. Hyde, manager): The Murray Comedy co. closed a fair week's business 11, presenting The Merry Cobbler. Mismated, Outwitted, Fatal Error, Forget Me Not, Charley's Wife (matinee), and Trixie. The Whirl of the Town 15. Henry Dixey 18. Bonnie Scotland and Darkest Russia 25.

NEWARK.—MEMORIAL AUDITORIUM (J. B. Rosebraugh, manager): A Contented Woman to large house 14; co. gave satisfaction. The Girl I Left Behind Me 18.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Charles A. Gardner 23.

SALEM.—GRAND OPERA HOUSE (Elliott and Geiger, managers): Aldora Shem 8 in The Bells; deservedly small house. Edwin Mayo 11 in Pudd'nhead Wilson; good business and co. Shore Acres 16. Edison projectoscope 20, 21.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Clara Schumann's Ladies' Orchestra 9 to a crowded house. Darkest Russia 10 to a large and appreciative audience. Daniel R. Ryan 13-18 to good houses; fine co. My Friend from India 24.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Joe Flynn in McGinty the Sport pleased a large audience 11. Doc Rutter's Twentieth Century Minstrels (local) 13. Guy Brothers' Minstrels 17. O'Hooligan's Wedding 20. Darkest Russia 23.

DENNISON.—OPERA HOUSE (Samuel Kipp, manager): Van Dyke and Eaton co. 6-11 to packed houses; performances good. Cineograph 13, 14; fair business.

URBANA.—CITY OPERA HOUSE (Elvin and Van Ostram, managers): New York Theatre co. 11-15; large and pleased audience.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Murray and Mack in Finnegan's Courtship 9; largest house of season; giving satisfaction. For Fair Virginia 10; fair house; performance good. Widow Bedott 25. The American Girl Jan. 1.

NORWALK.—GARDNER MUSIC HALL (L. C. Bradley, manager): Veriscope of Corbett-Fitzsimmons fight 6, 7 to small houses.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Dark. O'Hooligan's Wedding, booked for 15, canceled.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Horace Ewing in The Widow Bedott 9; fair house. Aldora Shem in The Bells 11; good house; fair performance. New York Theatre co. 16-18. Kerry Gow 28. Guy Brothers' Minstrels 30.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Joe Flynn in McGinty the Sport 10; top-heavy house. My Friend from India 15. The Wizard of the Nile 17. Klunk's Opera co. 20.

GALLIPOLIS.—ARIEL OPERA HOUSE (Cowden and Kaufman, managers): Edison's projectoscope 20, 21. J. E. Toole 27. Aben Ali by local Elks 28.

GALION.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): O'Hooligan's Wedding 11 to good business; entire satisfaction.==CITY OPERA HOUSE (S. E. Ridlet, manager): Town Topics 17.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): Jessie Mae Hall co. 7-11 to good business, giving satisfaction; Miss Hall is a clever actress and is surrounded by a strong co. A Contented Woman 13 drew a large audience; splendid satisfaction. My Friend from India 25. Carrol and Johnson's Minstrels 27. For Fair Virginia 30.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Slayton's Jubilee Singers 11; good business; fine performance.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): My Friend from India 21.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Local minstrels 13. Carrol and Johnson's Minstrels 15. Widow Bedott 18. Twelve Temptations 24.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): A Contented Woman 8; crowded house; capable co. Charles Coghlan in The Royal Box 10, 11 to paying business; play interesting; Mr. Coghlan is admirably adapted to his part, and his co., including E. J. Ratcliffe, Grace Filkins, and Mrs. Thorndyke Boucicault, was well selected.

CARROLLTON.—GRAND OPERA HOUSE (Kemmer Brothers, managers): Widow Bedott 9; poor performance; small house. Ollie Torbett Concert co. 11; good entertainment to the capacity.

MIDDLETOWN.—SORG OPERA HOUSE (W. L. Dechant, manager): The Sporting Duchess 9.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Edwin Mayo in Pudd'nhead Wilson 10; large audience; best attraction this season.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, manager): A Contented Woman, with Belle Archer leading, 10; crowded house. Captain Impudence 11 poor house, on account of bad weather. Colonel Thompson's veriscope 15, 16. Pudd'nhead Wilson 17. Daniel R. Ryan co. 20-25. McSorley's Twins 30. Al. Field's Minstrels 31.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Charles Coghlan in The Royal Box to small audience; best performance ever seen here. My Friend from India 13; fair audience, giving satisfaction.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Daniel R. Ryan co. presented My Partner, Jim the Penman, The Circus Girl, Ingomar, The Ironmaster, East Lynne, and Nick of the Woods 6-11 to fair and pleased audiences. O'Hooligan's Wedding 15. Ollie Torbett Concert co. 16. A Rail

road Ticket 17. Madeline of Fort Reno Jan. 1. Ole Olson 6.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Ladies' Female Minstrels 10, 11. Webb's Comedians opened for a week 13 with Caste; business and performance fair. Sunny South 21. White Slave 23. Veriscope 29.

TROY.—OPERA HOUSE (D. L. Lee, manager): The Sleeping Car (local) 10; good house.

ATHENS.—OPERA HOUSE (Miller and McCune, managers): For Fair Virginia 13; small house; performance dragged. The Girl I Left Behind Me 17.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Murray and Mack in Finnigan's Courtship 10; very pleasing performance; fair audience. Ole Olson 16. Van Dyke and Eaton co. 20-25.

BUCYRUS.—VOLLRATH OPERA HOUSE (V. R. Chesney, manager): Guy Brothers Minstrels 16; crowded house; good satisfaction. My Friend from India 23. The Hearthstone 30. Ole Olson Jan. 3.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OPERA HOUSE (Ed Overholser, manager): A Breezy Time 8; good business; specialties good. Sherwood Concert co. 9.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Calhoun Opera co. 20.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Corse Payton Stock co. concluded a fair week's business 11, presenting Only a Farmer's Daughter to large and appreciative audiences; Florence Hamilton and Kirk Braun showed up remarkably strong in this play, which was its initial performance by this co this season. Morrison's Faust 13. Washburn's Minstrels 17. Himmelein's Ideals 20-23. 8 Bells 2-8.==HERSKER'S THEATRE (John Hersker, manager): Edward Harrigan, booked for 9, failed to appear. John Temple Graves lectured to fair audience 10. Pierson's Minstrels (return date) 14; another stormy night; house small; performance fair.==ITEMS: McGlynn and Magee added a brass band to their Out of Sight co. at Mauch Chunk 13.—The advance agent skipped Pierson's Minstrels at Mahanoy Plane 9 and co. were obliged to lay over two days.—Philip Leahy, of this city, went to Canada, Maine, 13, where he will build scenery for an opera house now being constructed by Architect Daniel Fink.—Claim agents were here 10 and adjusted the claim for damages of D. J Ramage, manager of Corse Payton Stock co., against the Pennsylvania Railroad for damage to baggage, scenery and properties in a wreck near Pittsburg Oct. 31. The personal claim of damages for injury for Mr. Ramage's wife was not agreed upon.

R. W. SHERTZINGER.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Wilson Theatre co. closed a week of good business 11, giving satisfaction; the work of Anna E. Davis was especially commendable. Puddinhead Wilson, with Edwin Mayo in the title-role and a thoroughly capable co., to a large audience 13. Despite very inclement weather The Wizard of the Nile drew a good audience 14; performance all that could be desired in principals, chorus and scenic effect. Fay Foster's Burlesquers 21. Dan McCarthy 25.==ITEMS: The infant son of Mr. and Mrs. Edwin R. Whelan, of the Wilson Theatre co., died Nov. 28, at Beaver Falls, Pa.—Mr. and Mrs. Whelan (Maudie Phelps) left the Wilson co. here 12 to join Rentfrow's Pathfinders. Mr. Whelan's place was taken by Joseph R. Ketter, late of Rook's Players.—Rufus W. Bell, formerly of the latter co., is at present at his home, here, the co. having closed at Bellaire, Ohio.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Madeleine drew fairly 10; audience appreciative. Hilda Hollins and Frank Deshon were the most prominent in good work, and the rest of the co. and chorus left nothing to be desired. Dorothy Morton in Miss Brevity of Hong Kong, ably assisted by a good co., drew good business 11. Brevity also applies to the play, as it is run off in less than two hours. Harper Robarts, an English traveler and lecturer, drew a full house 13.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Payton Comedy co. week of Nov. 29-4 presented Woman Against Woman, Denise, Alone in London, East Lynne, Banker's Daughter, My Husband, Country Politician, Ten Nights in a Barroom, and The Octoroon; average business; plays well presented. Edison's kraphoscope 5, 7 drew fairly. Darkest America 8; good house; pleasing entertainment. McCarthy's Mishaps 11; fair house. Dorothy Morton in Miss Brevity of Hong Kong drew a large house 13; the general sentiment is that the comedy is not up to the merits of the star or her co. Agnes Herndon 20-25.==ITEM: Ed C. Eichelberger, of this city, has gone in advance of the graphoscope.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Madeleine to a well filled house 9. The chorus was the feature of the opera, although Hilda Hollins, Frank Deshon, and A. Zimmerman, of the principals, did fairly. The Devil's Auction to two good houses 11; entertaining performance. The Spooners to large audiences 13-18. An excellent co., headed by Edna and Cecil Spooner, with clever specialties by Harding and Ah Sid. Olive, the dainty juggler, and Cecil Spooner. 8 Bells 20. Manola-Mason co. 20. Lillian Kennedy 25.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Dixey, the magician, 13 pleased small business. Under the Polar Star 25. Friend Fritz 29. 8 Bells 30. Gayest Manhattan Jan. 1.==GRAND OPERA HOUSE (M. H. Burgunder, manager): Other People's Money to fair business 9-11. John L. Sullivan co. 13-15 to small business. The Dear Irish Home 20-22. Peck's Bad Boy 23-25.

SCRANTON.—ACADEMY OF MUSIC (Reis and Burgunder, managers): World, Keller and Mack in Town Topics 9-11; good business and entertainment. One of the Finest 13-15 to light business; co. poor.==LYCEUM (Reis and Burgunder, managers): A Hired Girl 9; fair business; performance poor. Washburn's Minstrels 11 to light business; entertainment unsatisfactory. Dixey, the magician, 14 to fair business; entertainment good.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): The American Girl 10; small house; good performance. Andrews Opera co. 13 in The Bohemian Girl; large and pleased audience. Macauley-Patton co. 20-25.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Washburn's Minstrels Jan. 5.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Rice and Barton co. 9 to good house. Side Tracked 11. Andrews' Opera co. 15, 16 to S. R. O. Joe Murphy 17. The Hearthstone 20. Madeline of Fort Reno 28.

McKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunton, manager): Daniel Sully 18.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, managers): The Devil's Auction 10; large house; excellent performance. Dorothy Morton 16. Faust 17.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Shore Acres, with Archie Boyd as Uncle Nat, to small but pleased house 11. Side Tracked 13; fair house; fine specialties. The Hearthstone 17. Andrews' Opera co. 24, 25.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Band Concert 17. Stetson's U. T. C. Jan. 1.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): The Brothers Byrne in 8 Bells 14; performance excellent; fair house.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): George H. Adams co. presented Protecto to fair business 14. Faust 16. Washburn's Minstrels 18.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Bensel, manager): The Mikado (local) drew packed houses 14, 15. The Lost Mine 22.

ERIE.—PARK OPERA HOUSE (M. Reis, sole lessee and manager): Donnelly and Girard in The Geezer 13; big attendance; play and co. scored heavily. Shore Acres 14 to good business; co. competent. Banda Rossa 20. Fay Foster co. 23. The Girl from Paris 25.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Emma Sardou 9-11 in repertoire, including A Factory Waif, The Angel of the Klondike, A Girl from New York, and True Irish Love; fair performances to poor business. Out of Sight 14 to merited poor business. 8 Bells 18.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Dorothy Morton's starring tour in Miss Brevity of Hong Kong opened here 9 to a small but pleased house.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): Devil's Auction had a light house 14 on account of bad weather; performance satisfactory; specialties exceptionally good. Dorothy Morton 17. George H. Adams 18.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): A large audience witnessed the Andrews Opera co.'s production of Martha 10; admirable co. The Gypsy German 14; deservedly small audience. Little Trixie 18.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (Spuller and Johnson, managers): The Hearthstone 15 to fair house. The Drummer Boy of Shiloh 16-18.

KANE.—LYCEUM THEATRE (M. Reis, manager): J. C. Stewart's co. 2-4; poor business; fair performance.==AUDITORIUM (George H. Verbeck, manager): The Hearthstone 13; fair business; good performance.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Morrison's Faust 13. Welsh Brothers 21.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Himmelein's Ideals 13-18; large and pleased audiences. No co. booked till Jan. 1.

REYNOLDSVILLE.—REYNOLDS' OPERA HOUSE (A. Reynolds, manager): The Lost Mine 21.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): Rentfrow's Pathfinders 6-11; fair performances and business. Sam Picken's Oriental Specialty co. 13, 14; fine performance; fair business. The Sunny South 18.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Rentfrow's Comedy co. 20-22.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Side Tracked 13; fair but topheavy house. Fanny Rice in At the French Ball 17.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Faust gave satisfaction to S. R. O. 7. Side Tracked to small house 10; performance fair. Daniel Sully 17. Shore Acres 20. Little Trixie 23.==ITEM: Manager Burckhalter is keeping the wires hot after a Christmas attraction.

LANSFORD.—OPERA HOUSE (John B. Breslin, manager): Out of Sight 11; poor house; miserable performance. Watson Sisters' co. 13; good performance; poor house. Martin's U. T. C. 12; poor house. Emma Sardou co. 16-18; good house and performances.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersley, manager): Washburn's Minstrels 15; good performance; fair business.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): The Gibneys 13-15; poor performances; fair houses.

MANSFIELD.—OPERA HOUSE (Husted and Griggs, managers): Sam Jones, lecturer, booked for 16, changed date to January 6 on account of sickness.

CARLISLE.—SENTINEL OPERA HOUSE (George W. Yeager, manager): The Tempest Stock co. closed 9-11 to fair business. Washburn's Minstrels 23. Scott Raymond 27-Jan. 1.==ITEMS: B. M. Drake, agent for the Tempest co., secured an attachment for $80 which he claimed was due him for salary. At the hearing 17 Drake obtained a verdict for $40. Mr. Tempest appealed the case.—Work on the new theatre is progressing rapidly. The stage will be 60 feet from wall to wall, 50 feet deep and 60 feet high.

CARBONDALE.—GRAND OPERA HOUSE (Daniel Byrne, manager): Washburn's Minstrels 13; big business; fair satisfaction. Devil's Auction 18. John L. Sullivan 20. Manola-Mason co. 25.

FREELAND.—GRAND OPERA HOUSE (D. J. Boyle, manager): Washburn's Minstrels 14; big business, considering disagreeable weather.==ITEM: Silas Woodring has been appointed assistant to Manager Boyle. He will leave for New York after the holidays to look after the bookings.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Agnes Herndon in repertoire gave good performances to very fair business 6-11.==ACADEMY OF MUSIC (John D. Mishler, manager): U. T. C. 10, 11. Devil's Auction 13. Miss Brevity of Hong Kong 15.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): A small audience witnessed Out of Sight 13; performance fair.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Shore Acres 9 pleased fair attendance. Vermont 10, 11; good business. Joseph Murphy in Kerry Gow 14 delighted a large audience. Town Topics 16. Side Tracked 17.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): The Hearthstone to good business 10. The Wizard of the Nile 13 to big business and gave satisfaction. Madeline of Fort Reno 27. Boston Ideals 27-Jan. 1.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Darkest America 9; large audience; co. made a big hit. Rice and Barton's co. 11; good business; satisfied audience.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Shore Acres 13; large and pleased audience. Daniel Sully 16. The Hearthstone 18. Andrews Opera co. 20, 21.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Dorothy Morton, supported by an excellent co., in Miss Brevity of Hong Kong to a small but delighted audience. 8 Bells 23.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): Himmelein's Ideals closed a big week's business 11. Morrison's Faust 14.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis, manager): A Hired Girl captured a large audience by storm 11; it is brimming over with fun and bright music; throughout the play there are introduced a number of good specialties. The American Girl 25.==CAMBRIA THEATRE (I. C. Mishler, manager): Rose Hill's Burlesque co. gave a fair performance to a fair audience 10.==ITEM: Mrs. Joseph Haynes, mother of W. E. Flack, manager of the 8 Bells co., died at Lorain, O., 10.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (R. A. McCartney, manager): Fry's Monologue 8. Little Trixie 11; good business; best satisfaction. The Lost Mine 22. Below Zero Jan. 5.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Old Southern Life 14 to fair house. A Prisoner of War (local) 30-Jan. 1.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. Way, manager): J. E. Toole in Killarney and the Rhine 10; performance and business poor. Boston Theatre co. 20-25.

BELLEFONTE.—GORMAN'S OPERA HOUSE (Al. Gorman, manager): George H. Adams' co. 7; fair house and performance. Morrison's Faust 11. Little Trixie (return date) 16.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Edison's kinetoscope 16-18.

LEWISTOWN.—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): Emma Sardou 23-25. Pearson's Minstrels 29.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): George H. Adams 10, 11, fair performance; good houses. Mason Manola co. 30.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (John M. Grable, manager): Wilson Theatre co. opened 13 for three nights to S. R. O. giving satisfaction.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Moe Reis, manager): Elroy's Stock co. 6-11 in The White Squadron, Land of the Midnight Sun, Wife for Wife, Paradise Alley, The Midnight Alarm, Unknown, and She; good business and enthusiastic audiences; Lottie Church and J. H. Cook were well received; rest of co. came in for a good share of applause.==ITEM: Through the kindness of Mr. Elroy and of the local manager, George Rubb, all the bootblacks and newsboys of this city were admitted gratis 8.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Andrews Opera co. 8; house fair; performance good. Side Tracked 9; house fair; audience pleased. Shore Acres 18. Dan Sully 20.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, manager): Andrews Opera co. in The Bohemian Girl 9 to large audience. Marion Ivel as Gypsy Queen made a strong hit. Macauley-Patton co. in repertoire opened for a week with The Minister's Son to large house; co. good.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Waite's Comedy co. for their second week's engagement presented A Gay Deceiver, The Charity Ball, The Veteran, Men and Women, The Lost Paradise, and Passion's Slave to large and pleased audiences 13-18. Morrison's Faust 21. Lost the Bride 25. Washburn's Minstrels 29.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, Jr., manager): Local minstrels 13, 14. Little Trixie 17. The American Girl 27. The Yankee Drummer canceled 21.

PITTSTON.—MUSIC HALL (C. C. King, manager): White Elephant Burlesque co. 11; fair business. Corse Payton's Stock co. opened for a week 13 in Woman Against Woman to S. R. O.; the play was nicely staged and the co. good; excellent specialites are introduced by Tony West, Philip Staats, Baby June, and Emma De Castro. Alone in London 14. East Lynne and The Banker's Daughter 15. Martin's U. T. C. 20. Peck's Bad Boy 22. Drummer Boy of Shiloh 24, 25.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Rice's Comedians closed a week's engagement 11 to S. R. O.; attendance good entire week; co. gave satisfaction; the following plays were presented: Under the Lion's Paw, All in the Family, Back Among the Old Folks, A Knotty Affair, The Old, Old Story, Daniel Boone, In the Trenches, 'Twixt Love and Duty, Beacon Lights, and The Fatal Step. Ollie Halford in The Pay Train 14 did light business, owing to a heavy rain storm. Hands Across the Sea 25.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Walking Delegate to a large audience by the co.'s management states us that owing to illness and other adversities it was necessary to make several changes in the cast; this detracted greatly from the performance. Katie Rooney in The Girl from Ireland drew a fair house on a very stormy night 14; good performance; Miss Rooney's imitations of her father were especially good. The Sages 20-25.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Apollo Quartette 7; good house. Manola-Mason co. in Friend Fritz 9; fair business. Coon Hollow 11; small houses. Brother for Brother 23.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Katherine Rober co. 6-11 to good business, latter part of week to S. R. O.; co. good. The Sunshine of Paradise Alley 16.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Dan McCarthy in The Dear Irish Home 16-18; good business; general satisfaction.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): De Wolf Hopper, after an absence of two years, made his reappearance in Charleston 10, presenting El Capitan to a packed house. The star and his petite wife, Edna Wallace Hopper, easily won the favor of the audience and were recalled often. The Woodward-Warren co. opened for a week 13 to S. R. O. and the promise of big business, the city being filled with visitors on account of gala week. The Brownies 17. A Stranger in New York 24.

ANDERSON.—OPERA HOUSE (O. U. Breazeale, manager): Darrell Vinton co. 3, 4 presented Hamlet, Monte Cristo, and Othello to good business; one of the best attractions of season. Fields and Hanson's Minstrels 22. Charles P. King co. 27-Jan. 1.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Rosenger, manager): Charles King Jan. 3-8.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): May Howard co. to good business 12, 13. John Dillon 25.==ITEM: The new theatre is now enclosed and in the hands of the decorators. The opening attraction has not been secured yet, although at least a dozen cos. have endeavored to secure the date.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Mowrey, manager): John Dillon in Jolly Uncle Jolly 10 to good business. Receipts $257. Splendid entertainment. Orris Ober co. 20-26.

MITCHELL.—GRAND OPERA HOUSE (L. O. Gale, manager): John J. Ingalls' lecture postponed until January. Paul Cazeneuve 17. Woodward Theatre co. 20-26. Maximilian Dick, Jan. 1.

TENNESSEE.

NASHVILLE.—VENDOME (Thomas J. Boyle, manager): Otis Skinner and his co. of clever players in Prince Rudolph 7, 8 drew large and pleased audiences. Walker Whiteside 28, 29.==GRAND OPERA HOUSE (Thomas J. Boyle, manager): R. E. French co. 6-11 in The Fast Mail. The Tornado, and The Defaulter pleased fair houses. Daniel A. Kelly in Outcasts of a Great City was well received by large audiences 13-15. The Prodigal Father 17, 18.==NEW MASONIC THEATRE (W. A. Sheetz, business-manager): Modjeska 10, 11.

MEMPHIS.—LYCEUM THEATRE (T. J. Boyle, manager): Otis Skinner in Prince Rudolph delighted large audiences 9, 10. Tim Murphy 16, 17. Walker Whiteside 23-25.==AUDITORIUM (B. M. Stambeck, manager): The Prodigal Father 13-15; good business; the singing and dancing of Rose Melville was the feature. Daniel A. Kelly 20-25.==GRAND OPERA HOUSE (R. S. Douglas, manager): Dark.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Eugenie Blair in The New Magdalen, East Lynne, and Camille 8, 9 to good audiences; fine performances. Twelve Temptations 11 to fair audience; good performance. Baldwin-Melville co. 15-18. A Stranger in New York 20. The Brownies 21. Never Again 25.

CLARKSVILLE.—ELDER'S THEATRE (James T. Wood, manager): Wilton Lackaye presented A Royal Secret 10 to light business; Mr. Lackaye gave an excellent interpretation; support good; Mr. Lackaye won the approval of the audience by the care he used in the presentation of the play; it is common in the small towns when a good actor plays to a small audience to cut the play, leave out all special scenery and put the play on in a slip-shod manner, but Mr. Lackaye and co. presented A Royal Secret with as much care as if there had been a metropolitan audience. Local minstrels 14. Daniel A. Kelly in The Outcasts of a Great City 16. Tim Murphy 28.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Tuchfeldt, lessees and managers): Wilton Lackaye filled a decidedly pleased house 6, presenting The Royal Secret. The Prodigal Father 18. Lewis Morrison 21.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (George H. Walker, manager): Aden Benedict in Fabio Romani did light business; inferior performance. Edwin Travers in A Jolly Night did fair business. 9 Human Hearts 10, 11 to only fair audiences. Holmes-Wolford co. opened 12 for a week; co. plays at popular prices and always does a good business.==ITEMS: Corinne had the Christmas dates at the Grand but closed.—L. B. Williams, agent for A Jolly Night, was laid up in San Antonio on account of illness.

WILLARD L. SIMPSON.

DENISON.—OPERA HOUSE (Milton Epstein, manager): M. B. Curtis in Sam'l of Posen 8, poor attendance; cast short of players. A Night at the Circus 7; fair business; play a disappointment. William L. Roberts and Olive Martin 11; good performances and business, counter attract on presented larger attendance. McFee's Matrimonial Bureau 12 to a good Sunday night crowd; engrossed. Herrmann the Great co. 14. Walker Whiteside in Sam'l of Posen (local), staged by Mr. Rockwell, of the M. B. Curtis co., 21.

DALLAS.—OPERA HOUSE (George Ames, manager): Wolford and Holmes co. in The Spider 7, 8 to big business. Walker Whiteside 10, 11 to select audiences; co. above average and good presentations of Hamlet, Richelieu, and The Merchant of Venice. The Herrmanns 13, 14. A Night at the Circus 15, 16. Human Hearts 17.

HOUSTON.—SWEENEY AND CO.'S OPERA HOUSE (E. Bergman, manager): False Imposts drew a fair house 6. Herrmann the Great co. to immense house; receipts $956. Human Hearts to satisfactory business. Stuart's veriscope [illegible]. Preston Clarke 16.

TEMPLE.—MAJOR OPERA HOUSE (T. J. Darling and Co., managers): Veriscope of Corbett-Fitzsimmons fight 6-8; good audiences; all pleased. Preston Clarke, supported by Adelaide Prince, in The Last of His Race 9; appreciative audience; play best ever seen here. Holmes-Wolford co., presenting The Smugglers, The Stowaway, and The Danites, 10, 11 to capacity. Corinne, booked for 13, canceled.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): M. B. Curtis, billed for 7, failed to appear. William L. Roberts in Don Cæsar de Bazan 10; good business and performance.

BONHAM.—OPERA HOUSE (William Lammis, manager): A Night at the Circus 7; crowded house. McFee's Matrimonial Bureau 13, 14.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Santanelli in hypnotism entertained large audiences 6-8. Walker Whiteside 9 in Hamlet; fair house; performance excellent. The Herrmanns entertained two large audiences 11.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): William L. Roberts in Don Cæsar de Bazan 9 to one of the best houses of season; audience delighted; special mention due Olive Martin. Fabio Romani 23.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (Charles Gaines, manager): A Night at the Circus to topheavy house 8; performance poor.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): McFee's Matrimonial Bureau 6, 7; poor business and performance. A. A. Willets' lecture 8. Creston Clarke 20.

TYLER.—GRAND OPERA HOUSE (J. M. Sharp, manager): McFee's Matrimonial Bureau 9 to small business. Hastreiter Concert co. 14.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Aiden Benedict in Fabio Romani 9; small business. Creston Clarke and Adelaide Prince 11 in The Lady of Lyons and The Last of His Race to capacity of house; best plays this season. Veriscope 13. Walford Stock co. 25. Otto Krause co. Jan. 3.

BRYAN.—GRAND OPERA HOUSE (John B. Mike, manager): Edwin Travers in A Jolly Night 7; poor business; co. good. Fabio Romani 11; poor house. Creston Clarke 14. Veriscope 15.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Creston Clarke in The Last of His Race 6; fair house; Mr. Clarke and his support are far above the average. Walker Whiteside 9 in Hamlet to poor house; performance good. A Night at the Circus 11 to satisfactory business. A Jolly Night 15.

SMITHVILLE.—MANEY OPERA HOUSE (D. E. Colp, manager): Acme Comedy co. 7; large house; performance fair. A Jolly Night 11. A Night at the Circus 20. Old Farmer Hopkins 27.

EL PASO.—MYAR'S OPERA HOUSE (Rigsby and Walker, lessees): Madame Scalchi Concert co. 6; small audience. A Trip to Chinatown 7 to packed house; everyone satisfied. In Gay New York 20.

TEXARKANA.—GRIO'S OPERA HOUSE (Hardin Brothers, managers): William L. Roberts in Don Cæsar de Bazan 7; house and co. good. McFee's Matrimonial Bureau (return date) 17, 18.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): Creston Clarke and Adelaide Prince in The Last of His Race 3; packed house; audience pleased.==ITEM: Miss Prince formerly resided here and has many friends.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, manager): The Herrmanns 18. Creston Clarke 22.

WEATHERFORD.—HAYNES OPERA HOUSE (Charles Haynes, manager): Little's World co. 4 to small business.

YOAKUM.—MAIN STREET THEATRE (Ed Moreland, manager): Dark.==GREEN'S OPERA HOUSE (G. W. Griffin, manager): Acme Comedy co. 15-20.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Dark.==NEW GRAND THEATRE (H. F. McGarvie, manager): A local co., under the title of the Salt Lake Dramatic co., presented Harvest 10, 11 to good business; the co. is under the management of Ruth Eldredge, who has made a very creditable dramatization of Parisiana; they expect to occupy the boards often during the season.==ITEMS: The Salt Lake Opera co. went to Ogden 6, presenting Chimes of Normandy to a large audience. They also visited Provo 7 and Logan 11, in each place creating unusually good impressions.—Olive Hoff, of the late stock co. at the Grand, is still in the city and conducting a very successful school of acting.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Grimes' Cellar Door 10; small house; co. did not please. Blue Jeans 14; fine entertainment; good business. Wang 19. Dorothy Morton Jan. 1. The Wizard of the Nile 7.

ST. JOHNSBURY.—HOWE OPERA HOUSE (H. L. Doyle, manager): A Country Merchant 11; small audience. Wang 21.==ITEM: C. A. Chapman will assume the management of the Opera House Jan. 1.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Wang 20. Brady's veriscope 30.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Wang to a crowded and pleased house 10; receipts $937. Blue Jeans 13; good performance; fair house. Veriscope 27.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Wang to fair business 13; audience pleased. Blue Jeans 16.

BELLOWS FALLS.—OPERA HOUSE: Wang to small business 11; co. good.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The Story of the Reformation (local) 9, 10; a splendid audience greeted John Fox, Jr. Too much cannot be said in praise of Mr. Fox's admirable rendition of his work and of his perfect mastery of the dialect. A Stranger in New York 14, 15.==ITEMS: During the past ten days the outside work and cornice furnishings of the Academy have been repainted, and the front of the playhouse now presents an attractive appearance. The wooden floor in the basement is to be replaced with granolithe and the walls and ceiling will be redecorated. When the improvements are finished, which will be early next week, the basement will be used for bazaars.—The Elks' new and elegant headquarters was opened 11.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Robert Downing presented Samson and Delilah 9 to small house; audience pleased. Henshaw and Ten Broeck 27.

NORFOLK.—ACADEMY OF MUSIC (A. B. Dunsberry, manager): William Downing 10, 11; poor business; performances fair. A Stranger in New York 13. Eugenie Blair 14, 15; fair business; performance good. Twelve Temptations 17. James O'Neill 23.==ITEM: The Star Theatre will open 29th inst. with Cora Van Tassell in The Little Officer.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Wilber co. opened for a week to S. R. O. 13; audiences pleased.==ITEM: The Elks have signed with Digby Bell for their benefit performance March 7.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Life of Martin Luther (local) 13, 14; business good, performances fair. A Stranger in New York 15. Clara Schumann Ladies' Orchestra 17, 18.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Twelve Temptations 15; fair house; good performance.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Miss Francis of Yale 13; large audience. University Glee Club 15. Darkest America 29.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helig, manager): A Milk White Flag 6, 7 to large houses; performances good. Mathews and Bulger in At Gay Coney Island 9, 10; packed houses; good co. Calhoun Opera co. (return) 14-16.==THIRD AVENUE THEATRE (W. M. Russell, manager): Proctor's Pleasure Party 6-11 presented Pleasant Valley to good business. Hungarian Boys' Band to packed houses and satisfied audiences 12-18.==PIKE STREET THEATRE: The popular stock co. attracted good houses in Love and War 6-12. A Kentucky Belle to splendid business 13-19.==PEOPLE'S THEATRE: Adgie and her lions proved the feature that attracted record houses 6-12.==ITEM: Manager Friend, of the Jefferson Theatre, announces the engagement of a fine

comic opera organization from San Francisco. House will open shortly.

WALLA WALLA.—Paine's Opera House (J. G. Paine, manager): At Gay Coney Island 6; good performance; large house. Lost, Strayed or Stolen 10; excellent performance; receipts $500. Katie Putnam 17.

TACOMA.—Theatre (L. A. Wing, resident manager): A Milk White Flag 8; big business and performance satisfactory. At Gay Coney Island 11; good house.==Ninth Street Theatre (W. J. Fife, manager): Mr. Barnes of New York 9 11; play well put on, but business light.

NEW WHATCOM.—Bellingham Opera House (A. B. Jewett, manager): Lost, Strayed or Stolen 8; fine performance; business good.

SPOKANE.—Auditorium (Harry C. Hayward, manager): Katie Putnam in Tom Tinker's Kid to fair business 10, 11; poor support.

WEST VIRGINIA.

WHEELING.—Opera House (F. Riester, manager): The Girl I Left Behind Me 11. For Fair Virginia 15; business fair. Shore Acres 25. A Bachelor's Honeymoon 27. My Friend from India 29. An American Girl 30. The Nancy Hanks Jan. 1.==Grand Opera House (Charles A. Feinler, manager): McFadden's Row of Flats 9-11; S. R. O. Katie Emmett in The Waifs of New York 13-15; good business. Daniel Sully 23-25. Edison's projectoscope 27-29. A Jay in New York 30-Jan. 1.

WESTON.—Camden Opera House (S. A. Post, manager): Labadie's Faust 14 to large house; performance excellent. Vitascope 24, 25. J. L. Kempis Stock co. 30-Jan. 1.

GRAFTON.—Brinkman Opera House (George Brinkman, manager): Killarney and the Rhine 16.

HUNTINGTON.—Davis Theatre (W. D. Keister, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia 10; fair business; excellent performance. Clara Schumann Ladies' Orchestra 14; small but appreciative audience. Katie Emmett 16. Twelve Temptations 22. Widow Bedott 25. Shore Acres 30.

CLARKSBURG.—Trader's Grand Opera House (Harne and Honor, managers): The Girl I Left Behind Me 13. Labadie's Faust 15, 16; large audience; co. good. Shore Acres 27.

MANNINGTON.—Opera House (J. M. Barrick, manager): Labadie's Faust 11; big house; best attraction of season. J. E. Toole 17. A Trip to the Circus 23-25.

WISCONSIN.

RACINE.—Belle City Opera House (D. P. Long, manager): Black Patti's Troubadours drew S. R. O. 13 and entertained well. The Isle of Champagne 25. Columbian Comedy co. 28-Jan 1.==Item: Memorial services were held 5 by Elks Lodge 252.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Sowing the Wind 9; large audience; good satisfaction. Black Patti 14. The Electrician 16.==Item: The Elks' ball 10 was the event of the season.

BELOIT.—Wilson's Opera House (R. H. Wilson manager): Robert Mantell in A Secret Warrant 10 to fair house; everyone pleased. Sowing the Wind 14.

BARABOO.—The Grande (F. A. Philbrick, manager): Lockhart's Elephants and Vaudeville co. 11; large and appreciative audience.

WAUSAU.—Alexander Opera House (C. S. Cone, manager): Jule Walters in Side Tracked to a large and pleased audience 11. Dr. Jekyll and Mr. Hyde 17. In Gay Paris 19.

MADISON.—Fuller Opera House (Edward M Fuller, manager): Under the Red Robe 11; William Morris, Mary Hampton, and Frank McGlynn were well received; balance of cast only fair. Sowing the Wind 13.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, lessee and manager): Sowing the Wind to small house 9. Lockhart's Elephants and Vaudeville co. 10, 11; fair houses. The Electrician to good business 14.

ASHLAND.—Grand Opera House (John Meis, manager): Jane Coombs in Bleak House 7 to medium sized audience; performance fine. Railroad Jack 14. In Gay Paris 23. Julia Moen 31, Jan. 1.

STEVENS POINT.—New Grand Opera House (J. A. Emor, manager): The Electrician 15. In Gay Paris 21. Side Tracked 25.

LA CROSSE.—Theatre (J. Straudlipha, manager): At Piney Ridge 10; fair business; co. excellent. The Prisoner of Zenda 13. Frederick Warde 18.

PORTAGE.—Opera House (A. H. Carnagie, manager): Moore and Livingston co. 13-18 opened to S. R. O.; audience pleased.

CANADA.

MONTREAL.—Academy of Music (Sparrow and Jacobs, managers): Primrose and West's Minstrels opened 13 to fair business and gave an excellent entertainment; Billy Rice and Carroll Johnson as end men were a host in themselves; Trovollo, the Schrode Brothers, Ezra Kendall, and Palke and Semon were among the other principal features. Charles Coghlan 16-18. Cissy Fitzgerald 20-25.==Queen's Theatre (Sparrow and Jacobs, managers): Under the Polar Star opened to good business 13; the various members of the large cast acquitted themselves creditably. The Real Widow Brown 20-25.==Theatre Francais (W. E. Phillips, manager): The stock co. produced Niobe to good business 13 and gave an excellent performance; the bulk of the work rests upon the shoulders of Florence Roberts and Harrington Reynolds, and both are deserving of the highest praise; T. J. McGrane and Delia Clarke also did very creditable work; Kiralfy's ballet, with Mlle. Bolesi as premiere; Leopold and McDonald, and Senator Frank Bell form a taking vaudeville. Little Emily and Auguste Van Beine 20-25.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): Primrose and West's Minstrels to big business 10, 11; Ezra Kendall in his clever monologue specialty kept the audience in roars; the Schrode Brothers introduced some clever acrobatic work. Jack and the Beanstalk 13-18. Duff Opera co. 20-25.==Princess Theatre (O. B. Sheppard, manager): The Cummings Stock co. is presenting The Charity Ball 13-18 to crowded houses; Ralph Cummings as the Rector of St Mildred's gave us another evidence of his versatility, while Rachel Denzo scored a success as Phyllis Lee; the scenery used in act 3 is a beautiful setting and was greatly admired. Niobe 20-25.==Toronto Opera House (Ambrose J. Small, manager): The Real Widow Brown 13-18; it is a poor comedy. The Land of the Living 20-25.==Massey Music Hall (I. E. Suckling, manager): The Varsity Glee Club concert 14. Banda Rossa 16-18.

HAMILTON.—Grand Opera House (F. W. Stair, manager): Primrose and West's Minstrels 9 to good business; show pleasing and the specialties very clever; the monologue of Ezra Kendall made the hit of the night. Joseph Murphy in Shaun Rhue 10 was greeted by a good audience; performance fair. Wilbur Opera co. opened for a week 13 to good business at popular prices; the living pictures are good. Following is the repertoire: The Royal Middy, Fra Diavolo, Martha, La Mascotte, Indiana, The Bohemian Girl, Duchess, Maritana, Olivette, and Two Vagabonds. James Young 20, 21. Buffalo Stock co. 22. Cummings Stock co. 27-Jan. 1.

WINNIPEG.—New Winnipeg Theatre (C. P. Walker, manager): Clivette, juggler and magician, to small houses 9-11; performance fair. Coombs-Waldorf co. 14, 15. The Woman in Black 17, 18. Harold Jarvis 20.==Grand Opera House (Seach and Sharpe, managers): Maro, magician, 7-11 to fair houses; performances very satisfactory.==Items: The Late Mr Castello, booked for 30, 31, canceled.—Seach and Sharpe have booked a burlesque co. for Christmas week.

QUEBEC.—Academy of Music (A. Charlebois, proprietor): Magniscope of the Queen's jubilee 13-16.==Tara Hall: Frost and Fensbawe co. 6-11; good business. Same co. 13-18.==Gaiety Theatre (Theofred Hamel, manager): Charles Palmer Comic Opera co. opened 12 to a big house in The Mascot; among the principals are Minnie Jarboe, Essie Barton, Adolph Meyer, Dan Young, Frank D. Nelson, and Harry Nelson.

ST. CATHARINES.—Grand Opera House (T. Labor, manager): Joseph Murphy packed the house in Kerry Gow 11. Boston Ideals 13-18 to good business. James Young 22. The Land of the Living 30.

ST. JOHN.—Opera House (A. O. Skinner, manager): Charles C. Vaught's Comedy co. in Held by the Enemy, Woman Against Woman, A Soldier of Fortune, Queen's Money, The Embassy Ball, Wages of Sin, Lady Audley's Secret, A Hero in Rags, East Lynne, and Ring of Iron 7-11 to fair business.

CHATHAM.—Grand Opera House (W. W. Scane, manager): Esther Lyons 14.

VICTORIA.—Theatre (Robert Jamieson, manager): Calhoun Opera co. in La Grande Duchesse, Amorita, and The Black Hussar 6-8; big business; first-class performances.

LINDSAY.—Academy of Music (Fred Burk, manager): Mora Comedy co. 6-11; good business and performances. 'Varsity Banjo Club 17. John Griffith Jan. 8.

OSHAWA.—Opera House (J. W. Borsberry, manager): J. Morgan Wood lectured 21. Local minstrels Jan. 14.

OTTAWA.—Russell Theatre (Dr. W. A. Drowne, manager): Primrose and West's Minstrels 16. Cissy Fitzgerald 17, 18.==Grand Opera House (Joseph Frank, manager): Anthony Hope 16. Charles Haystead's benefit 17, when the Josie Mills co. will present Forget Me Not.==Grant's Music Hall (Grant Brothers, managers): Gonzalez Comic Opera co. opened 13-18 in Said Pasha, La Mascotte, and The Chimes of Normandy to good business.

BROCKVILLE.—Grand Opera House (F. I. Ritchie, manager): James Young in David Garrick 9; poor house; good co.; excellent performance. Mlle. Rhea supported by William Harrison in The Empress of France 13 gave satisfaction to a good house.

KINGSTON.—Grand Opera House (A. Lesser, manager): Cissy Fitzgerald 16. De Wolf's U. T. C. 18. Charles Coghlan 21.

WOODSTOCK.—Opera House (Warren Totten, manager): Courtenay Morgan co. closed a successful week 11. Gilbert-Gordon co. Jan. 5.

ST. THOMAS.—Duncombe Opera House (T. H. Duncombe, manager): Boston Ideals 6-11; house good 6, but so small thereafter that co closed 8. The World Against Her 13 by Agnes Wallace-Villa; fair audience; play unsatisfactory; co. weak.==Grand Opera House: Band of Forty-eighth Highlanders 10.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

There has been a week of tragedy at the Columbia 6-12 by Louis James and his co., the programme including Othello, Spartacus, A Cavalier of France (repeated one evening by special request), and Julius Cæsar. Mr. James is well fitted to interpret the Moor, and it is perhaps the best thing he has done. The tempestuous passion of this half savage is given full weight and emphasis, and he speaks his lines with a cadence which gives smoothness and polish. Barry Johnstone was put to a severe test as Iago, and, although he lacks force and magnetism, he portrays the cool, plotting villain in a creditable manner, and shows evidence of much study. Mary Emerson was a sweet and gentle Desdemona. Colin Kemper's Cassio was natural and spontaneous, and Mrs. Wells as Emelie did some effective work in the last act. The presentation of Spartacus was on an elaborate scale and the co. appears to good advantage. Mr. James' portrayal of the gladiator leaves nothing to be desired, and he is the best exponent of the role we have yet seen. Julius Cæsar will be given 11, matinee and evening. Business has been very large. A Milk White Flag, with Lansing Rowan as the widow, 13.

Rip Van Winkle replaced the merry little Japs at the Tivoli 6, Edwin Stevens appearing in the title-role. Heretofore during this season we have seen Mr. Stevens as a comedian only, and much interest was manifested as to the manner in which he would portray the hoary-headed old Rip. His performance of the part, however, was all that could be desired, and he had an opportunity to show that he has a good voice that has been well trained. Tillie Salinger made an attractive Gretchen, singing her part effectively. John J. Raffael as Derrick von Beekman and Thomas C. Leary as the innkeeper are good. Edith Hall as the vivacious Katrina is graceful and attractive. The parts of little Meenie and Hans are filled by Claire Fez and Jack Robertson, respectively, in the first act, and by Florence Walcott and Robert Dunbar in the last act. The play is well staged and prettily costumed. Mother Goose, or the Strange Adventures of Jack and Jill, will follow 18 as the holiday attraction.

The Nominee at the Alcazar 6-15 has drawn good houses. Frederick Paulding as Leopold Bunyon made his first appearance with this co. and received a cordial welcome. Wright Huntington displayed much humor in the part of Medford, and Mrs F. M. Bates as Mrs. Van Barclay was an ideal meddlesome mother-in-law, creating much amusement in her conception of the role. Charles Bates, Edmund Crane, F. B. Clayton, Florida Kingsley, Juliet Crosby, and Gertrude Foster were the rest of the cast. Will She Divorce Him 13-19.

Old Glory, an exceedingly patriotic melodrama, has been given an elaborate production at Morosco's 6-12, playing to large and enthusiastic audiences. The play is well cast, with William H. Pascoe as the hero. The stage settings are very realistic, a scene showing the plaza at Valparaiso being particularly effective and worthy of mention. Bootle's Baby 13-19.

The Bush Street Theatre opened 6 with The South Before the War, but which is more of a variety and minstrel show than anything else. There is plenty of singing and dancing, and, together with a cake walk and the antics of a human frog, the programme is an amusing one. Matinees are given on Wednesdays, Saturdays and Sundays, and popular prices prevail.

The Italian Opera co. opened at the Baldwin 6 for a two weeks' return engagement.

The next attraction at the California will be an operatic concert, including an act of Martha and one of Il Trovatore, to be given 14 by Madame Sofia Scalchi and a co. of vocalists.

Farland, the well-known banjoist, gave a concert at Metropolitan Hall 9 to a fair-sized house. R. Fletcher Tilton, a local musician, was his accompanist.

T. Daniel Frawley has secured the rights east of the Missouri River for a number of plays which have been produced there by combinations only.

The transfer of the Baldwin and California theatres in San Francisco and the Macdonough Theatre in Oakland to Messrs Friedlander, Gottlob and Co. has been consummated, and the latter gentlemen now control the theatres named, and also the Columbia Theatre. The policy of the new management is, so far as the Baldwin is concerned, to present the best attractions they can get at a minimum price. The Bostonians will be played at $1 50, but light-class attractions of the comedy order will be played at prices ranging from 25 cents to $1, according to location. The prices will vary with the productions. There is a good deal of open time at the Baldwin, for which the new owners say that they will either secure good attractions or keep the house closed. At the California the leading musical attractions and lectures which come to this country will be booked. At present the policy of the Columbia will remain unchanged, except that during the coming Summer season the Frawley co., which it is proposed to make the strongest dramatic organization in America, probably will play at the Baldwin. The best attractions will be sought for wherever obtainable. Control of the Baldwin will be assumed on 27 and the first attraction will be Stuart Robson.

W. W. Kaufman.

INDIANAPOLIS.

Mrs. Fiske's engagement at the Grand Opera House 9, 10 drew very large audiences, composed of the best element of the city's population, both social and literary. The interest shown was intense, and the audiences at the several performances seemed under a spell and remained to applaud after the fall of the curtain on the last act. The local press devoted columns to reviewing and criticising the play, and was a unit in pronouncing the performance the greatest seen here for years. The co. is extremely good and seems to have caught Mrs. Fiske's spirit, and there was not the slightest trace of the melodramatic. Kellar devoted but one night to this city 10, and did good business. He displayed his old work, and has added some new tricks that are mystifying.

Joe Jefferson gave Rip Van Winkle at English's 11.

A Boy Wanted attracted large audiences to the Park 13-15, as it left a good impression during its stay last season. Edward J. Heron as the Boy is ably assisted by Nellie O'Neil, who is a very comely soubrette. There are several clever specialties given and the scenery is good. Lawrence Weber brings his co. to this house 16-18.

W. W. Lowry

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as I see it in my daily rounds; if they could realize the luxury, the health, the safety from all germ life; the great power of the water to dissolve and carry away the waste products of high living, the Company would be unable to supply the demand."

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Notwithstanding the advance in the price of foreign waters, prices on Londonderry will remain the same.

Sold by all dealers in Mineral Waters, and in every hotel and club in America.

CORRESPONDENCE

[Received too late for classification.]

ALABAMA.

MONTGOMERY.—McDonald's Theatre (G. F. McDonald, manager): Georgia Minstrels to large audience 13. Tim Murphy in Old Innocence to fair business 14. Polk Miller 15; fair audience.==Montgomery Theatre (S. E. Hirecher and Brother, managers): Veriscope of Fitzsimmons-Corbett fight to fair business 14, 15. My Friend from India 16; good house. De Wolf Hopper presented El Capitan to large audience 17.

MOBILE.—Theatre (J. Tannebaum, manager): Faust and The Master of Ceremonies 10, 11. Tim Murphy in Old Innocence and Sir Henry Hypnotized to fair business 13; good performance. My Friend from India 14 amused a large house; cast strong and included Fred Bond, John F. Ward, and May Vokes. Richards and Pringle's Minstrels 17. De Wolf Hopper 18.

ARKANSAS.

LITTLE ROCK.—Capital Theatre (Walker and Bigsby, lessees): Bob Taylor lectured 9 to fair house. The Comforts of Home (local) 10; packed house. The Burglar 11; good business. Modjeska 15. Al. G. Field's Negro Minstrels 17.

CALIFORNIA.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Sam T. Shaw's co. 6-12. Ole Olson 25.

COLORADO.

GRAND JUNCTION.—Park Opera House (Edwin A. Haskell, manager): Tennessee's Pardner 21. Katie Putnam 29.

GEORGIA.

CORDELE.—Opera House (Shipp and Carson, managers): Joshua Simkins to good house 15; satisfactory performance. Darrell-Vinton co. booked for 15 canceled.

ILLINOIS.

CHAMPAIGN.—Walker Opera House (C. F. Hamilton, manager): Murray and Mack in Finnigan's Courtship 10 to good business; best satisfaction.

INDIANA.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Empire Comedy co. opened for a week 13 in A Soldier's Sweetheart; fair business. McNulty's Visit 21. Clay Clement 27.

MADISON.—Grand Opera House (F. E. De Loste, manager): Irving French co. 9-11 to S. R. O.; general satisfaction. Tim Murphy 30.

FRANKLIN.—New Opera House (Will J. Martin, resident manager): The Heart of Chicago 4; good house; performance fair. Ben Hur 8. Sadie Raymond in Daisy the Missouri Girl 15; fair performance.

KENTUCKY.

MT. STERLING.—Grand Opera House (Turner and O'Connell, managers): A co. billed as Gus Hill's World of Novelties 13; fair house; poor performance; they use the paper of the original Gus Hill co., but fail to present a single act advertised. Human Hearts Jan. 7.

LEXINGTON.—Opera House (Charles Scott, manager): Modjeska 9 to good business; performance excellent. William H. Crane 11; full house; performance fine. The Whirl of the Town 13; good business; performance excellent. Ole Olson, booked for 15, canceled.

WINCHESTER.—Opera House (William Miller, manager): Gus Hill's World of Novelties 14; good house; audience pleased. Katie Emmett in The Waifs of New York 17.

MASSACHUSETTS.

IPSWICH.—Opera House (Thomas E. Condon, manager): Bijou Operetta co. 17.

MINNESOTA.

ROCHESTER.—Grand Opera House (J. C. Judge, manager): The Woman in Black 9 to the capacity. Marie Bell Opera co. 14.

MISSISSIPPI.

NATCHEZ.—Temple Opera House (Clarke and Gardner, managers): The Geisha to S. R. O. 9. A Jolly Night 17.

MISSOURI.

FULTON.—Grand Opera House (T. M. Bolton, manager): Frank E. Long co. 6-11; fair patronage, performances appreciated. Colonel Ham, humorist, 15.

LOUISIANA.—Parks' Opera House (E. A. Parks, Sr. and Jr., owners and managers): Nelsonia, assisted by Lottie Waters, 11; small house; performance excellent. Hogan's Alley 24. O'Brady's Election 29. Katie Emmett 31.

POPLAR BLUFF.—Fraternal Opera House (J. V. Porter, manager): Uncle Josh Spruceby 13; full house; audience delighted. Al. G. Fields' Negro Minstrels 23. Jephthah (local) 25.

MONTANA.

MISSOULA.—Union Opera House (John Maguire, manager): Katie Putnam in Tom Tinker's Kid pleased a small audience 6. Francis Jones gave a delightful performance of In Old Madrid, but had a poor house. Lost, Strayed or Stolen 15.==Bennett Opera House (G. N. Hartley, manager): Shubert Symphony Club to a good house 7. The Pulse of New York 10; good performance; fair house. The Gay Matinee Girl 22.

NEBRASKA.

GRAND ISLAND.—Bartenbach's Opera House (H. J. Bartenbach, manager): Nellie McHenry in A Night in New York 15; small house owing to stormy weather. Side Tracked 22.

LINCOLN.—The Funke (F. C. Zehrung, manager): The Broadway Girl 13 to poor house; performance ordinary. Boston Vaudeville co. 29.==The Oliver (John Dowden, Jr., manager): Philharmonic Orchestra 14; good house; audience pleased. A Bunch of Keys 18. The Three Guardsmen 25.

NEW YORK.

PLATTSBURG.—Theatre (Edwin G. Clarke, manager): Blue Jeans gave satisfaction 6; small house. Wang scored the usual success 9; good audience.

NORTH CAROLINA.

ASHEVILLE.—Grand Opera House (J. D. Plummer, manager): Twelve Temptations 13; better than ever; attendance slim; weather bad.

OHIO.

ELYRIA.—Opera House (W. H. Park, manager): The Boones, hypnotists, 9, 10 pleased two good houses. Guy Brothers' Minstrels 20.

TEXAS.

NAVASOTA.—Columbia Opera House (M. Gubert, manager): Edwin Travers in A Jolly Night 8. Aiden Benedict in Fabio Romani 10 to pleased audience. Veriscope 14. Creston Clarke 15.

WEST VIRGINIA.

MORGANTOWN.—Opera House (M. J. Sonneborn, manager): The Girl I Left Behind Me 14.

ARENA.

MOBILE, ALA.—Cooper and Co.'s Circus 9-11 turned people away.

ANNISTON, ALA.—John H. Sparks' Circus gave four performances 6, 7 to crowded tents.

DATES AHEAD.

[Received too late for classification.]

Durno (Magician; Chas. H. Davis, mgr.): Holly, Mich., Dec. 21. Charlotte 22. Allegan 23, Niles 25.

Little Lord Fauntleroy (Geo. W. Sammis, mgr.): Westfield, Mass., Dec. 24, Fitchburg 25.

Midnight Flood (Eagan and Lederer, mgrs.) Lebanon, O., Dec. 25, Hillsboro 27, Gallenfield 28, Wellston 29, Portsmouth 30, Cumberland, Md., Jan. 1.

Gorton Minstrels (Chas. H. Larkin, mgr.): Salisbury, Md., Dec. 22, Crisfield 23, Soldiers' Home, Va., 24, Elizabeth City, N. C., 25, Edenton 27, Newport News, Va., 28, Tarboro, N. C., 29, Rocky Mount 30, Wilson 31, Goldsboro Jan. 1, New Berne 3.

Osborne (Hypnotist; John A. Fullwood, mgr.): Newburg, N. Y., Dec. 23-25, Kingston 27-Jan. 1, Albany 3-8.

Under the Dome (Western; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Duluth, Minn., Dec. 31, West Superior, Wis., Jan. 1, Crookston, Minn., 3, Winnipeg, Man., 4, 5, Grand Forks, N. D., 6, Fargo 7, Jamestown 8.

On the Yukon (Sam Morris; Robert Fulgora, mgr.): Detroit, Mich., Dec. 19-25, Toledo, O., 26-29, Columbus 30-Jan. 1.

Stuttz Theatre: Ephraim, Utah, Dec. 29-25, Manti 27-Jan. 1, Gunnison 3-5, Salina 6-8.

Tennessee's Pardner (Arthur C. Aston, mgr.): Leadville, Col., Dec. 22, Cripple Creek 23, Colorado Springs 24, 25, Denver 26-Jan. 1

HARRY CLAY BLANEY'S SUCCESS.

Harry Clay Blaney, the popular young comedian, seems to be making remarkable strides in the profession, if reports are true. A week after he closed with A Boy Wanted co., of which he was the star, he signed for the California tour of Lost, Strayed or Stolen. He has just replaced Charles Dickson as the principal comedian of that co., and, judging from the press comments of the Western cities, he has made the hit of his career. Mr. Blaney will again be seen as a star next season, under a well-known management, in a new comedy called A Circus Boy.

EMELIE MELVILLE'S STUDIO.

Emelie Melville, who is well known as an actress, has opened a studio at 124 West Forty-first Street, for vocal and dramatic instruction. Miss Melville will prepare pupils for the concert or operatic stage, according to either Italian or English method, will give lessons in dramatic elocution and instruct in pantomime, dancing or fencing. She will also assist in the study of special roles, and in productions.

NOTICE TO MANAGERS!

The New Britain, Conn., Opera House,

will reopen under the management of F. W. MITCHELL on or about January 15, 1898, and a strong first-class attraction is wanted for the opening night. Will also be pleased to hear from first-class attractions for balance of season. This house is now undergoing extensive repairs and improvements. New scenery being painted by New York artists. All bookings to be made from Norwalk, Conn.

F. W. MITCHELL,
Manager Opera House, Norwalk, Conn.

Packed to the Doors, despite Christmas Stores and Santa Claus.

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A GREAT MANAGER.

Some time ago a well-known littérateur became associated with Daly's Theatre in the capacity of literary man of that famous establishment. Such a position entails many of the duties of the private secretary and confidential adviser, but certain special work is required of the incumbent.

Being asked recently how he liked his present billet, this gentleman replied: "Oh, I am delighted with it! Of course, there is a great deal of routine work to be done, but it is all interesting to me. I must confess I have worlds to learn concerning the details of theatrical management as directed by Mr. Daly. Of this gentleman, by the way, I cannot speak in too enthusiastic terms, both as to his artistic and business abilities. To my mind Mr. Daly is the Edison of the dramatic profession. He possesses not only creative genius of a high order, but also that rare faculty, so characteristic of the great inventor I have just mentioned and whom I know intimately, of devising, combining and harmonizing his materials so that they will produce the best results. I know of no manager in this country who has set for himself and maintained so high a standard of histrionic art as Mr Daly. His energy and resources are simply amazing. By 9 o'clock, if not before, every morning he is in his office, where he personally attends to his voluminous correspondence, receives visitors, many of them being applicants for positions in his company, works over some play he has in hand, and superintends the multifarious details of his business. He seldom spends more than fifteen or twenty minutes at luncheon, and often, to save time, a frugal repast is sent in to him from a restaurant. He generally goes home to dinner, but at 7.30 or 7.45 he is always sure to appear in the vestibule of his theatre and remain there for a few minutes, watching the inflow of spectators before repairing to his private office—there to take up the work that appears most urgent to him. I should say at a rough guess he performs the labor of at least three ordinary men, and beyond any question of doubt he accomplishes more than any one in his employ.

"Just think of the number of plays Mr. Daly has produced since his advent as a manager in 1869. He has written, adapted and staged some seventy productions of his own; he has staged more than forty plays by other authors; he has prepared and staged twenty-two comedies, and has revived fifteen Shakespearean comedies and tragedies—in round numbers, one hundred and fifty different and, for the most part, difficult pieces. When one considers with what patient study, minute thoroughness and elaboration of scenic effects these numerous pieces have been presented one can derive an approximate notion of how absorbing and exacting must have been his labors.

"To illustrate the ceaseless activity and iron constitution of the man, Mr. Daly, with his company, has been known to arrive in town from an extended tour at, say, 5 in the morning; the members of his company, of course, would disperse and go to their respective homes for a much-needed rest; the 'governor,' on the contrary, would go to his office, flop down on a lounge for a few minutes, and at 6 o'clock would begin the labors of the day, as though he had been refreshed by a full night's sleep. Working on thus at routine duties until 11 o'clock, he might call a rehearsal of some new play or otherwise employ himself until the next evening at midnight. In more than one instance he has been known to work for thirty-six hours on a stretch without rest—proof positive that he might have been an acceptable comrade of Hercules. Mr. Daly is fifty-six years of age, and his labors are as unremitting as they were thirty years ago, when he blossomed into a manager. Frequently after the regular play ending at about 11 o'clock he has called a scenery rehearsal of a new play, requiring all the mechanics and stage hands of the theatre, and this rehearsal would be continued until perhaps 7 o'clock the following morning; then the 'governor' might get a bite of breakfast and a brief rest until the arrival of his morning mail, which he always attends to personally when he is at home. An hour before noon he would again be on the stage, directing a rehearsal of forty or more persons, and so on through the day and the evening until long after the bed time of the average citizen.

"Every year Mr. Daly rehearses probably twenty plays that never see the footlights, though they are carried to an advanced state of preparation. They are abandoned on account of the exigencies of the season, or for some other reason best known to himself. Many plays are put in rehearsal experimentally, most of them new plays. It is often impossible to tell how good or how bad a play is until it is rehearsed. Mr. Daly may think well of a piece, but after rehearsing it will throw it aside because it does not answer his expectations. This vast volume of work goes on day after day and year after year—all to the end that he may provide for the patrons of his establishment the very best dramatic entertainment possible, and though no inconsiderable portion of it amounts to 'love's labor lost,' he does not shrink from the responsibilities nor the endless grind which his conscientious zeal exacts from himself and everybody under him. I certainly appreciate the personal advantages of an attachment to such an institution as Daly's Theatre."

"Tell me something about Daly, the man," I requested.

"Well, Mr. Daly is a man of much reserve, almost shy at times," was the reply. "But when he takes a moment of leisure by the forelock, so to speak, and is among friends, he is one of the most brilliant, witty and genial talkers I ever met. His conversation is full of interesting information about the stage, theatrical history and ideas of the great art of which he is the most distinguished American expo nent. I have never heard him tell any stories, and he never theorizes. He presents everything in a concrete way and he sees everything from the objective side. This is the limitation of all dramatists; while the novelist has the whole dominion of the subjective to operate in. In familiar intercourse Mr. Daly brings out much curious knowledge of the text of numerous plays in which he has closely delved. He is not an adherent of any one dramatic school, but finds excellence in all of them. He has been a profound student of all the editions of Shakespeare and of the Elizabethan dramatists, and, in fact, the whole range of English dramatic literature, and while always at work for grand results there is not a detail connected with the management of his theatres and companies that he loses sight of. He is a man of detail as well as of generalities, and thereby he attains the most magnificent results. In a certain play he was rehearsing a bull's-eye was to be used in one of the scenes, and the property man had neglected to provide it, whereupon, with characteristic impatience, Mr. Daly called the stage-manager to task and in no gentle manner reproved him for his negligence. The stage-manager tried to make some excuse, promising that the bull's-eye should be in evidence in the afternoon, and it was. That stage-manager well knew the personality with whom he had to deal, and he lost no time in procuring the missing 'prop.' Mr. Daly's social side is strong, but he has become pre-eminently a man of action, affairs and of thought."

A further reference to Augustin Daly may refresh the memories of old playgoers and afford interesting reading to those of the rising generation who are not familiar with the salient episodes in his life as a dramatic author and manager. At the outset, it should be borne in mind that great invention and skill are required in making adaptations; in fact, quite as much as is necessary to write an original play. In all of is adaptations Mr. Daly has substituted hundreds of new lines of his own, transposed whole scenes and modified others, to meet our social and national requirements, and it may be said of him, as some one has said of the Latin poet Virgil, that he touched nothing but to adorn it. Little or no credit has been given to Mr. Daly in this respect by the critics.

LEON MEAD.

A TEMPORARY SUSPENSION.

There was some talk in theatrical circles last week to the effect that Frank B. Murtha, manager of the Murray Hill Theatre, had been served with notice to pay the rent due on the house or vacate, and that in consequence the house would be closed. Investigation proved the story to be greatly exaggerated. Such a notice was served, but later Mr. Murtha, his agent and the lawyer of the Goelet estate, to which the theatre belongs, arranged on an amicable settlement of the difficulty, by which the house will continue in Mr. Murtha's hands. It will be dark all this week, reopening Christmas matinee with McKee Rankin, Nance O'Neil and the stock company in A Fair Rebel.

JAMES K. HACKETT SERIOUSLY ILL.

James K. Hackett, leading man of the Lyceum Theatre Stock company, is ill with typhoid fever at his apartments, 48 East Twenty-sixth Street. Mr. Hackett, who is believed to have contracted the disease during the recent Brooklyn engagement of the company, was compelled to retire early in last week from the cast of The Princess and the Butterfly at the Lyceum, his part being assumed by William Courtleigh. It was said yesterday that the crisis of the fever was yet to be reached and that the actor's condition was most serious.

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GOSSIP OF THE TOWN.

Willam Bonelli closed his tour in The Captain of the Nonsuch for this season at the Great Northern Theatre, Chicago, Dec. 11. Time is now being booked for Mr. Bonelli's tour next season.

A cinematograph exploded last Saturday at Moore's Opera House, Bridgeton, N. J., causing a small fire and a panic. No one was injured.

The Central Labor Union, of Cleveland, Ohio, will soon produce in that city an original labor drama, The Miner's Strike; or, The Injunction.

James Frederick Kelly and Dorothy Kent were married last Tuesday at Haverhill, Mass.

The engagement of E. N. McDowd to marry May E. Cunard is announced. The wedding will occur at the close of the season.

Manager Arthur C. Aiston denies the reported marriage of Jane Corcoran, of Tennessee's Pardner.

The sophomores of Columbia College will present a musical comedy, A Modern Miracle, by Robert B. Moulton and Frederick R. Bullitt, at Carnegie Lyceum this (Tuesday) afternoon and evening.

Robert Hunter, press agent of the Fifth Avenue, had a thrilling experience during Richard Mansfield's engagement. That actor made a speech during the evening, and Mr. Hunter, being requested to give it to the papers, repaired to his office and made a lot of copies. Completing the task, he rushed for the door to send off the matter. But the janitor, wotting naught of the press man's labors, had locked the doors and let the portcullis fall. The windows, too, were barred, and Mr. Hunter was imprisoned until morning came. So it happened that Mr. Mansfield's speech did not get into the papers.

Will S. Rising, specially engaged for The Wolves of New York, has scored a hit in the role of Robin O'Malley.

Sue Belle Mead, having resigned from The Girl from 'Frisco, is visiting in Chicago before coming to New York.

The Lilliputians, at Newark, N. J., on Dec. 24, will play The Fair in Midgettown for the first time in English.

John Griffith is returning from a most successful Western tour in Faust and Richard III., and will soon start upon his annual Canadian tour, which will cover a period of three weeks. The tour is under the personal direction of Harry Martell, who is now perfecting arrangements for the presentation of a new tragedy, in which Mr. Griffith will star next season. The roster is as follows: John Griffith, John Fay Palmer, J. Arthur Loining, Frank Van Zandt, George Montserrat, W. T. O'Brien, Lawrence Brayington, William Hoster, Phillip Bottler, Calvin Melvin, Carl Bach, Frank Wilson, Lewis Summers, Kathryn Olver, Kate A. Beebe, Helen Darke, Josie Earl, Maud Murray, Helen Gray, Tina Teller, Lillian Lohmiller, Sep Earl, business-manager; Ridge Waller, agent; J. Arthur Loining, stage director; John H. Howard, stage carpenter; John Riley, electrician.

Rudolph Aronson has been devoting some time to composition lately, and has just completed for piano and orchestra a characteristic galop, entitled "Winter Frolics," a "Military Mazurka," and a "Ballet Intermezzo," scores and orchestra parts of which have been forwarded to Louis Canne at the Palais de Glace, Paris, and to Edouard Strauss, Vienna.

NOTICE.

On and after Dec. 20th

Ed F. Rush's Enterprises

Will be located at Room 305

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ENGAGEMENTS.

Helen Weatherby, with Edward Harrigan, opening Jan. 1.

Fred Mower, for Walter Perkin's New England My Friend from India company.

Terese Deagle will be featured as Cuba in Cuba's Vow, which will open its season at Hartford Dec. 24, 25.

A. H Stuart, for Lothrop's Bowdoin Square company, Boston.

Joseph Hazleton, with Russ Whytal.

Ed Snader, William Cullington, and Dickie Dolaro, re-engaged for the Bowdoin Square company.

Will T. Hodge has closed his own company and been engaged to play the English comedy part in H. R. Graham's Lost, A Brick.

He that can do the greatest thing is the greatest man. Versatility never yet has made greatness.—ALFRED AYRES.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALMA CHESTER (Oscar W. Dibble, mgr.): Glens Falls, N. Y., Dec. 20-25, Schenectady 27-Jan. 1, Gloversville 3-8.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal.—indefinite.

ALDORA SHEN (The Bells; Willis M. Goodhue, mgr.): Celina, O., Dec. 21, Greenville 22, Portland, Ind., 23, Paulding, O., 24, Defiance 25.

ALEXANDRA VIARDA: New York city Nov. 29-Dec. 25.

ALWAYS ON TIME (Joseph Oppenheimer, mgr.): Hartford, Conn., Dec. 20-22, Holyoke, Mass., 23-25.

AMERICAN GIRL (A. Q. Scammon, mgr.): Altoona, Pa., Dec. 12-20, Pittsburg 21-23, Johnstown 25, Marietta, O., 27-Jan. 1.

ANDREW MACK (Rich and Harris, mgrs.): New York city Nov. 29—indefinite.

ANNIE CLARK HANSON (J. H. Shepard, mgr.): Mt. Morris, N. Y., Dec. 20-25, Le Roy 27-Jan. 1.

ARNOLD-WELLS: Birmingham, Ala., Dec. 20-25, Augusta Ga., 27-Jan. 1, Columbia, S. C., 3-8.

A THOROUGHBRED (Billy A. Griffin's; R. M. Dear, mgr.): Aberdeen, Miss., Dec. 25, Macon 27, West Point 28.

AT PINEY RIDGE (Ben Higgins, mgr.): Minneapolis, Minn., Dec. 19-25, Omaha, Neb., 27-29, Nebraska City 30, Atchison, Kan., 31, St. Joseph, Mo., Jan. 1.

BENNET-MOULTON (Monte Thompson, mgr.): Brockton, Mass., Dec. 13-25, Taunton 27-Jan. 1, Fall River 3-8.

BETTS-LOSEE (Alfred Molander, mgr.): New Hampton, Ia., Dec. 20-22, Sumner 23-25, Cedar Falls 27-29, Reinbeck 30-Jan. 1.

BITTNER THEATRE: Dennings, N. M., Dec. 21, 22, El Paso, Tex., 24, Albuquerque, N. M., Jan. 1, Las Vegas 9, 10.

BLACK SHEEP: Milwaukee, Wis., Dec. 20-25.

BLUE JEANS (Edward Arlington, mgr.) Watertown, N. Y., Dec. 25, Syracuse 27-29, Canandaigua 30, Geneva 31, Auburn Jan. 1, Rochester 3-5.

BOSTON THEATRE (B. Frank Mitchell, mgr.): Philipsburg, Pa., Dec. 20-25, Clearfield 27-Jan. 1.

BOY WANTED (Eastern; W. B. McCallum, mgr.): Altoona, Pa., Dec. 25, Baltimore, Md., 27-Jan. 1, Washington, D. C., 3-8.

BREEZY TIME (Southern; Fitz and Webster, props. and mgrs.): McPherson, Kan., Dec. 22, Emporia 23, Burlington 27, Independence 29, Parsons Jan. 1, Chanute 3.

BREEZY TIME (Eastern): Fulton, N. Y., Dec. 22, Auburn 27, Canandaigua 28, Penn Yan 29, Watkins 30, Corning Jan. 1, Hornellsville 3.

BROADWAY GIRL (A. D. McLean, mgr.): Des Moines, Ia., Dec. 21, Marshalltown 22, Cedar Rapids 23, Waterloo 24, Dubuque 25.

BROTHER FOR BROTHER (Martin J. Nixon, mgr.): New Britain, Conn., Dec. 25, Boston, Mass., 27-Jan. 1, Pawtucket, R. I., 3-5, Lowell, Mass., 6-8.

BUNCH OF KEYS (Gus Bothner, mgr.): Omaha, Neb., Dec. 19-21, Council Bluffs, Ia., 22, Marshalltown 25.

CORSE PAYTON (W. E. Denison, mgr.): Troy, N. Y., Dec. 20-Jan. 1, Albany 3-8.

CAMERON CLEMENS: Rinabeth, N. J., Dec. 20-25.

CAPTAIN IMPUDENCE (Edwin Milton Royle): Brooklyn, N. Y., Dec. 20-25.

CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite

CHASE-LESTER: Kreba, I. T., Dec. 20-22, Bonham, Tex., 24, 25, Clarksville 27-Jan. 1.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Philadelphia, Pa., Dec. 20-Jan. 1, Pittsburg 3-15.

CHERRY PICKERS (Augustus Pitou, mgr.): Philadelphia, Pa., 20-25, Pittsburg 27-Jan. 1, Cincinnati, O., 2-8.

CHIMMIE FADDEN: Newburg, N. Y., Dec. 20-25.

CHIP OF THE OLD BLOCK (Moller and Pessler, mgrs.): [illegible] Dec. 19-25.

CHRISTIE-CHAMBERS: Kenosha, Wis., Dec. 20-25.

CHRISTIE-SHERMAN: Chicago, Ill., Dec. 20-25, Kansas City, Mo., Jan. 2-8.

COON HOLLOW (Al. Caldwell, mgr.): Lawrence, Mass., Dec. 20-22, Lowell 23-25, Manchester, N. H., 27-29, Chelsea, Mass., 30, Brockton 31, New Bedford Jan. 1.

CORA VAN TASSELL (Frank W. Lane, mgr.): Athens, Ga., Dec. 20-25, Atlanta 27-Jan. 1, Griffin 3-5, Americus 6-8.

CORSE PAYTON STOCK (David J. Ramage, mgr.): Bethlehem Pa., Dec. 20-25, Allentown 27-Jan. 1.

COURTENAY MORGAN (H. B. Morgan, prop. and mgr.): Sarnia, Ont., Dec. 20-25.

CRESTON CLARKE: Tyler, Tex., Dec. 21, Marshall 22, Shreveport, La., 23.

CUBA'S VOW: Hartford, Conn., Dec. 24-25.

CUMBERLAND '61 (Augustus Pitou, mgr.): Washington, D. C., Dec. 20-25, Brooklyn, N. Y., 27-Jan. 1, Newark, N. J., 3-8.

DARKEST AMERICA (John W. Vogel, prop. and mgr.): Plainfield, N. J., Dec. 21, Elizabeth 22, Hoboken 23-25, New York city 27-Jan. 1.

DANIEL A. KELLY (T. H. Dobson, mgr.): Memphis, Tenn., Dec. 20-25.

DANIEL EVAN: Canton, O., Dec. 20-25.

DANIEL SULLY (Willis E. Boyer, mgr.): Steubenville, O., Dec. 22, Wheeling, W. Va., 23-25.

DAN MCCARTHY: Wilkes Barre, Pa., Dec. 21-22, New Castle 25.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Mansfield, O., Dec 22, Sandusky 23, Tiffin 24, Lima 25, Ann Arbor, Mich., 27, Coldwater 28, Leaning 30, Flint 31, Bay City Jan. 1, E. Saginaw 2, Big Rapids 3, Muskegon 4, Grand Rapids 5-7.

DIGBY BELL: Keokuk, Ia., Dec. 22, Bloomington, Ill., 23, Indianapolis, Ind., 25.

DOWN IN DIXIE (Davis & Keogh, mgrs.): Cleveland, O., Dec. 20-25.

DR. JEKYLL AND MR. HYDE (Charles Leonard Fletcher): Newark, N. J., Dec. 20-25.

DRUMMER IN NEW YORK (Ed. F. Jerome, prop. and mgr.): Jersey City, N. J., Dec. 20-22, Elizabeth 23-25, Newton 27, Port Jervis, N. Y., 28, Monticello 29, Goshen 30, Newburg 31, West Point Jan. 1.

EDNA PAIGE: Dodge City, Kan., Dec. 20-25, Garden City 27-Jan. 1, La Junta, Col., 3-9.

EDWIN REDPATH (C. George Boice, mgr.): Conneaut, O., Jan. 1, Ravenna 3, Millersburg 4, Coshocton 5, New Vienna 6, Hillsboro 7, Lancaster 8.

E. H. SOTHERN (Dan Frohman, mgr.): Chicago, Ill., Dec. 20-25.

8 BELLS (William F. Flack, mgr.): Elizabeth, N. J., Dec. 24.

ELDON COMEDIANS: (G. Harris Eldon, mgr.): Shelbyville, Ind., Dec. 20-25.

ELECTRICIAN (Blaney's): Chicago, Ill., Dec. 20-25.

ELIHU R. SPENCER (James F. Peyton, bus.-mgr.): Terre Haute, Ind., Dec. 20-22, Danville, Ill., 23, Charleston 24, Taylorville 25, Pana Jan. 1, Carlinville 3, Bellevile 4, 5, Mt. Sterling 7, Macomb 8.

ELROY STOCK (Edwin Elroy, mgr.): Jamestown, N. Y., Dec. 20-25, Meadville, Pa., 27-Jan. 1, New Castle 3-8.

EMMA SARDOU: Barwick, Pa., Dec. 20-22, Lewistown 23-25, Altoona 27-Jan. 1, Irwin 3-5.

EMPIRE STOCK COMEDY (Blaisdell and Brown, mgrs.): Warren, Ind., Dec. 20-25, Montpelier 27-Jan. 1.

EMPIRE THEATRE (Chas. Frohman, mgr.): Brooklyn, N. Y., Dec. 20-25.

E. S. WILLARD: Philadelphia, Pa., 20-Jan. 1, Baltimore, Md., 3-8.

FERRIS COMEDIANS (Dick Ferris, mgr.): Faribault, Minn., Dec. 20-25, Mankato 27-Jan. 1, St. Cloud 3-8.

FALLEN AMONG THIEVES (Davis and Keogh, mgrs.): Indianapolis, Ind., Dec. 20-25.

FANNY DAVENPORT (Ben Stern, mgr.): Lowell, Mass., Dec. 23, 24.

FANNY RICE (Geo. W. Purdy, mgr.): Pittsburg, Pa., Dec. 20-25.

FAST MAIL (Lincoln J. Carter, prop. R. G. Guptell, mgr.): New York city Dec. 27-Jan. 1, Brooklyn, N. Y., 3-8.

FAUST (Morrison's; Edw. J. Abram, mgr.): Lancaster, Pa., Dec. 21, Reading 25, Wilkes-Barre 27-29, Scranton 30-Jan. 1.

FOR FAIR VIRGINIA (Julian Magnus, mgr.): Zanesville, O., Dec. 25.

FREDERICK H. WILSON (Harry F. Curtis, mgr.): Watertown, N. Y., Dec. 20-22, Fulton 25, Cortland 27-Jan. 1.

FRENCH REPERTOIRE (Lincoln J. Carter, prop.; R. F. French, mgr.): Columbus, Ga., Dec. 20-25, Griffin 26-29, Atlanta 30-Jan. 1, Atlanta 3-8.

GAY MATINEE GIRL (No. 1, Edwin P. Hilton, mgr.): Anaconda, Mont., Dec. 20-21, Missoula 22, Wallace, Idaho, 23, Spokane, Wash., 24, 25, Everett 27, New Whatcom 28, Vancouver, B. C., 29, Nanaimo 30, Wellington 31, Victoria Jan. 1, Seattle, Wash., 2-7.

GAY NEW YORKER: Dodgeville, N. Y., Dec. 21, Ft. Plain 22, Pittsfield, Mass., 23, Mechanicsville, N. Y., 24, Plattsburg 25, Montreal, Can., 27-Jan. 1.

GO-WON-GO-MOHAWK: Grand Rapids, Mich., Dec. 20-25.

GRAHAM EARLE (C. H. Rossham, mgr.): Clinton, Mo., Dec. 20-25, Sedalia 27-Jan. 1.

GREAT DIAMOND ROBBERY: Boston, Mass., Dec. 20-25.

GUILTY MOTHER (Jas. H. Wallick, mgr.): Baltimore, Md., Dec. 20-25, Wilmington, Del., 27, Reading, Pa., 28, 29, Paterson, N. J., 30-Jan. 1.

GIBSON-O'MEARA (Basil McHenry, mgr.): Pana, Ill., Dec. 22, Clinton 23, Pontiac 24, Joliet 25, Morris 27, Atlanta 28.

HENNESSY LEROYLE (F. G. Conrade, mgr.): Hartford, Conn., Dec. 20, 21.

HANDS ACROSS THE SEA (Harry Leon, mgr.): Pawtucket, R. I., Dec. 23-25, New Bedford, Mass., 27.

HAPPY LITTLE HOME (Geo. W. Monroe; Robert B. Monroe, mgr.): Newark, N. J., Dec. 20-25, Brooklyn, N. Y., 27-Jan. 1, New York city 3-8.

HARLAND PLAYERS: Plainfield, Wis., Dec. 20-25.

HEART OF CHICAGO (Southern; Lincoln J. Carter, prop.; F. C. Walton, mgr.): Galesburg, Ill., Dec. 24, Burlington, Ia., 27, Ft. Madison 28, Keokuk 29, Hannibal, Mo., 30, Jacksonville, Ill., 31, Decatur Jan. 1, So. Chicago 2, Joliet 3, Elgin 4, Aurora 5, La Salle 7, Streator 8.

HEART OF CHICAGO (Northern; Lincoln J. Carter, prop.; Jay Simms, mgr.): Boston, Mass., Dec. 20-25, Brooklyn, N. Y., 27-Jan. 1, Bridgeton, N. J., 3, Atlantic City 4, Red Bank 5, Asbury Park 6, Plainfield 7, Elizabeth 8.

HEART OF CHICAGO (Western; Lincoln J. Carter, prop.; J. B. Hogan, mgr.): Ottumwa, Ia., Dec. 24, Washington 27, What Cheer 28, Oskaloosa 29, Des Moines 30-Jan. 1, Omaha, Neb., 3-5, Council Bluffs, Ia., 6, Missouri Valley 7, Sioux City 8.

HEART OF MARYLAND (David Belasco, prop.; R. C. Husted, mgr.): Minneapolis, Minn., Dec. 20-25, Chicago, Ill., 26-Jan. 1, Indianapolis, Ind., 3-5, Louisville, Ky., 6-8.

HEART OF THE KLONDIKE (Davis and Keogh, mgrs.): New York city Dec. 27-Jan. 1, Brooklyn, N. Y., 3-8.

HENSHAW AND TEE BROECK: Westchester, Pa., Dec. 22, Hampton, Va., 23, Newport News 24, Norfolk 25, Petersburg 27, Richmond 28, 29, Lynchburg 30, Bristol, Tenn., 31, Knoxville Jan. 1.

HIMMELEIN IDEALS (John Himmelein, mgr.): Reading, Pa., Dec. 20-Jan. 8.

HIRED GIRL (Chas. E. Blaney, prop.; Hollis E. Cooley, mgr.): Providence, R. I., Dec. 20-25.

HOGAN'S ALLEY (Gilmore and Leonard; Eugene Wellington, mgr.): Brooklyn, N. Y., Dec. 20-25.

HOGAN'S ALLEY (Peter Rice, mgr.): Macon, Mo., Dec. 21, Columbia 22, Mexico 23, Louisiana 24, Alton, Ill., 25, Memphis, Tenn., 29-Jan. 1.

HOLDEN COMEDY: St. Joseph, Mo., Dec. 20-25.

HOLMES AND WOLFORD: Austin, Tex., Dec. 20-22, Brenham 23-25.

HOT OLD TIME: Washington, D. C., Dec. 20-25.

HOYT COMEDY: Taylorville, Ill., Dec. 20-22, Arthur 23-25.

HUMAN HEARTS (J. E. Caven, mgr.): Little Rock, Ark., Dec. 22.

HUMANITY (McCaull and Hall, mgrs.): McKeesport, Pa., Dec. 25, Washington, D. C., 26-Jan. 1, Philadelphia, Pa., 3-8.

IN GAY PARIS (John Cort, mgr.): Stevens Point, Wis., Dec. 21, Ironwood, Mich., 22, Ashland, Wis., 23, Grand Forks, N. D., 25, Fargo 27.

IN OLD KENTUCKY (Jacob Litt, mgr.): St. Joseph, Mo., Dec. 25.

IRVING FRENCH: Richmond, Ind., Dec. 23-25.

JAMES YOUNG (C. N. Money, mgr.): Hamilton, N. Y., Dec. 20, 21, St. Catherines 22, 23, Lockport 24, 25.

JAMES A. HERNE (Shore Acres co.; William B. Gross, mgr.): Baltimore, Md., Dec. 20-25, Philadelphia, Pa., 27-Jan. 8.

JAMES J. CORBETT (Wm. B. Brady, mgr.): Hamilton, O., Dec. 25, Cincinnati 26-Jan. 1, Louisville, Ky., 2-8.

JAMES O'NEILL (Wm. F. Connor, mgr.): Norfolk, Va., Dec. 23, Richmond, 24, 25, Roanoke 27, Bristol, Tenn., 28, Knoxville 29, Chattanooga 30, Atlanta, Ga., 31, Jan. 1.

JEAN RENOLDS (Frederick Renolds, mgr.): Baltimore, Md., Dec. 20-25.

JESSIE MAE HALL: Marion, Ind., Dec. 20-25.

J. F. TOOLE (Edwin Jerome, mgr.): Wheeling, W. Va., Dec. 20-22.

JAY IN NEW YORK (Wm. Tennessy, mgr.): Worcester, Mass., Dec. 20-25.

JOHN DREW (Chas. Frohman, mgr.): New York city Nov. 8—indefinite.

JOHN E. DVORAK (Homer Drake, mgr.): Makeota, Ia., Dec. 22, Vinton 25.

JOHN GRIFFITH: Lafayette, Ind., Dec. 23, Battle Creek, Mich., 25, Lansing 27, Bay City 28, Saginaw 29, Port Huron 30, Petrolia, Can., 31, London Jan. 1.

JOLLY NIGHT (Edwin Travers, mgr.): Ft. Worth, Tex., Dec. 24, 25, Terrell 27, Marshall 28, Texarkana 29, Hot Springs, Ark., 30, Little Rock 31-Jan. 1.

JOSEPH GREENE (Frank Hartman, mgr.): Nashua, N. H., Dec. 20-25, Newburgh 27-Jan. 1.

JOSEPH MURPHY: Pittsburg, Pa., Dec. 20-25.

JULIA ARTHUR (Arthur Lewis, mgr.): New York city Dec. 20-25, Newark, N. J., 27-Jan. 1.

JULIA MARLOWE (Chas. B. Dillingham, mgr.): Columbus, O., Dec. 27-29, Toledo 30-Jan. 1, New York city 3 indefinite.

JUNE AGNOTT (T. C. Howard, mgr.): Portsmouth, O., Dec. 20-25.

KATE CLAXTON: Paterson, N. J., Dec. 25.

KATIE PUTNAM: Baker City, Ore., Dec. 21, Boise, Idaho, 22, Logan 24, Ogden, Utah, 25.

KATIE ROONEY (A. C. Dorner, mgr.): Danbury, Conn., Dec. 25, Hartford 27, 28, Stamford 29, Middletown, N. Y., 30, Carbondale, Pa., Jan. 1.

KELCEY-SHANNON (Samuel F. Kingston, mgr.): Chicago, Ill., Dec. 19-25, Joliet 27, Peoria 28, Galesburg 29, La Salle 30, Rockford 31, Madison, Wis., Jan. 1, Milwaukee 3-8.

KELLY AND RAYMOND COMEDY: Carbondale, Pa., Dec. 20-Jan. 1.

KENNEDY PLAYERS (H. B. Hooper, mgr.): Amsterdam, N. Y., Dec. 20-25, Hoboken, N. J., 27-Jan. 1, Meriden, Conn., 3-8.

KLIMPT-HEARN (Sol Braunig, mgr.): Shreveport, La., Dec. 20-25.

KLONDIKE COMEDY (Ed F. Jerome, prop., J. Francis O'Brien, bus.-mgr.): Auburn, N. Y., Dec. 21, 22, Cayuga 23, Seneca Falls 24.

LAND OF THE LIVING (Jesse Burns, mgr.): Toronto, Can., Dec. 20-25.

LATE MR. CASTELLO (Chas. E. Cook, mgr.): Helena, Mont., Dec. 21, Anaconda 22, Butte 23-25.

LEWIS MORRISON (Edwin J. Abram, mgr.): Selma, Ala., Dec. 21, Birmingham 22, Memphis, Tenn., 23-25, Jackson 27, Cairo, Ill., 28, Evansville, Ind., 29, Indianapolis 30-Jan. 1, Muncie 3, Dayton, O., 4, 5, Columbus 6-8.

LILLIAN LEWIS (L. Marston, mgr.): Nashville, Tenn., Dec. 20, 21, Montgomery, Ala., 23, Pensacola, Fla., 25, New Orleans, La., 27-Jan. 1.

LOST IN NEW YORK: Boston, Mass., Dec. 20-25.

LOST MINE (C. Percy Rainey, mgr.): Reynoldsville, Pa., Dec. 21, Du Bois 22, Johnsonburg 23, Clarion 27.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): San Bernardino, Cal., Dec. 25, Los Angeles 27-29, Pasadena 30, San Diego 31, Jan. 1.

LUCIER STOCK (Dan Frohman, mgr.): New York city Nov. 29—indefinite.

LITTLE TRIXIE (May Smith Robbins; Fred Robbins, mgr.): Butler, Pa., Dec. 23, Monongahela 24, Connellsville 25.

MC FADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): St. Louis, Mo., Dec. 20-25, Indianapolis, Ind., 27-Jan. 1.

MACAULEY-PATTON (Harry Levy, mgr.): Tarentum, Pa., Dec. 20-25.

MADELINE OF POST RENO (Butler C. Stewart, mgr.): Albany, N. Y., Dec. 20-22, Rochester 23-25.

MADISON SQUARE THEATRE: Concordia, Kan., Dec. 20-25.

MAGGIE BREYER: Orleans, Ind., Dec. 20-25.

MAN FROM MEXICO (Willie Collier; Smyth and Rice, mgrs.): St. Paul, Minn., Dec. 19-25, Eau Claire, Wis., 27, Winona 28, La Crosse 29, Milwaukee 30-Jan. 1.

MANHATTAN STOCK (D. L. Boone, mgr.): Houston, Tex., Dec. 17-22, Waco 23-25, Dallas 27-Jan 1.

MARGARET MATHER (E. C. Whitney, mgr.): Providence, R. I., Dec. 20-25, Bangor, Me., 27, Portland 28, 29, Concord, N. H., 30, Nashua 31, Haverhill, Mass., Jan 1, Lynn 3, 4, Chelsea 5, Portsmouth, N. H., 6, Worcester, Mass., 7, 8.

MARKS BROTHERS: Minneapolis, Minn., Dec. 13-Jan. 11.

MAUDE ADAMS (Chas. Frohman, mgr.): New York city Sept. 27—indefinite.

MAUD HILLMAN (W. G. Snalling, mgr.): Stamford, Conn., Dec. 20-25, Derby 27-Jan. 1, Trenton, N. J., 3-8.

MAXAM AND LIGHTS: So. Haven, Mich., Dec. 20-25.

MCCARTHY'S MISHAPS (Ferguson and Ryan): Washington, D. C., Dec. 20-25.

MCNULTY'S VISIT (Ferguson and Emerick; Geo. A. Chenet, mgr.): Angola, Ind., Dec. 22, Burr Oak, Mich., 23, Lansing 24, Port Huron 25.

MC SORLEY'S TWINS (Merritt and Davis, mgrs.): Detroit, Mich., Dec. 19-25.

MERRYMAKERS (Frank B. Rhodes, mgr.): Columbia, S. C., Dec. 20-25, Florence 27-29, Wadesboro, N. C., 30-Jan. 1, Wilmington 3-8.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): No. Adams, Mass., Dec. 20-25, Fitchburg 27-Jan. 1, Glens Falls, N. Y., 3-8.

MILK WHITE FLAG (Thos. W. Ryley, mgr.): San Francisco, Cal., Dec. 13-25, Oakland 27, 28, San Jose 29, Los Angeles 30-Jan. 1, Tuscon, Ariz., 3, El Paso, Tex., 4, San Antonio 6, Austin 7, Ft. Worth 8.

MILLER-SISSON-WALLACE: Dalton, Ga., Dec. 23, Cartersville 24, Atlanta 25.

MISS FRANCIS OF YALE (Brenton Thorpe, mgr.): New Orleans, La., Dec. 19-25, Galveston, Tex., 27, 28, Houston 29, 30, San Antonio 31, Jan. 1.

MME. SANS GENE (Isaac Newton, mgr.): St. Louis, Mo., Dec. 19-25.

MODJESKA (Chas. Bossuta, mgr.): St. Louis, Mo., Dec. 20-25.

MRS. FISKE (Chas. E. Power, mgr.): Burlington, Ia., Dec. 21, Davenport 22, Peoria, Ill., 23, Terre Haute, Ind., 24, Evansville 25, Washington, D. C., 27-Jan. 1.

MURRAY AND MACK (Joe W. Spears, mgr.): Keokuk, Ia., Dec. 21, Monmouth, Ill., 22, Galesburg 23, Burlington, Ia., 24, Des Moines 25, Davenport 26, Mt. Sterling, Ill., 27, Rockford 28, Rochelle 29, Aurora 30, Bloomington 31, Peoria Jan. 1.

MYSTERIOUS MR. BUGLE: Brooklyn, N. Y., Dec. 20-25, Waterbury, Conn., 27, Springfield, Mass., 28, Hartford 29, Holyoke, Mass., 30, Albany, N. Y., Jan. 1, Lowell, Mass., 3, Lawrence 4, New Bedford 5, Providence, R. I., 6-8.

MY WIFE'S FRIEND (Wm. C. Andrews; Henry Simon, mgr.): Paterson, N. J., Dec. 20-22, Boonton 25.

NANCY HANKS: Louisville, Ky., Dec. 20-25.

NAT C. GOODWIN: New York city Oct. 18-Jan. 1.

NEILL STOCK: Columbus, O.—indefinite.

NEVER AGAIN (No. 1): Hartford, Conn., Dec. 25.

NEVER AGAIN (No. 2): Knoxville, Tenn., Dec. 20-24, Chattanooga 25, Asheville, N. C., 27, Raleigh 28, Norfolk, Va., 29, Richmond 30, Wilmington, Del., 31, Trenton, N. J., Jan. 1.

NIGHT AT THE CIRCUS (M. E. Rice, mgr.): La Grange, Tex., Dec. 21, Bastrop 22, Huntsville 23, Galveston 25.

NIGHT IN NEW YORK (Nellie McHenry; J. B. Delcher, mgr.): Denver, Col., Dec. 20-25.

NORTHERN LIGHTS (Wm. Calder, mgr.): Chicago, Ill., Dec. 13-25.

N. S. WOOD (F. Beresford, mgr.): Corning, N. Y., Dec. 23-25, Rochester 27-Jan. 1.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Brownwood, Tex., Dec. 21, Lampasas 22.

OLD SOUTHERN LIFE (Welsh Bros., mgrs.) Lock Raven, Pa., Dec. 21.

OLIVER BYRON, MR. AND MRS. (J. H. Alliger, mgr.): Bradford, Pa., Dec. 31, Jan. 1, Meadville 3, Youngstown, O., 4-5, Wheeling, W. Va., 6-8.

OTIS SKINNER (Joseph Buckley, mgr.): Montgomery, Ala., Dec. 25.

OUT OF SIGHT (McGlynn and Magee, props. and mgrs.): Binghamton, N. Y., Dec. 20-22, Cortland 25, Canastota 27, Canandaigua 29, Rome 30, Olean 31.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Haverhill, Mass., Dec. 25, Exeter, N. H., 27, Dover 28, Amesbury, Mass., 29, Ware 30, Springfield 31, Jan. 1, Holyoke 3, Northampton 4, Westfield 5, Pittsfield 6, Adams 7, No. Adams 8.

PAYTON COMEDY (Pliney Rutledge, mgr.): Manhattan, Kan., Dec. 20-25.

PEARSON STOCK (A. Y. Pearson, mgr.): Kansas City, Mo., Dec. 20-25.

POST MASTER'S CHILD (F. M. Sigourney, mgr.): Lockport, N. Y., Dec. 20-25, Rochester 27-Jan. 1, Weedsport 3, Syracuse 4.

PRISONER OF ZENDA (Dan Frohman, mgr.): Bloomington, Ill., Dec. 21, Decatur 22, Peoria 23-25, Quincy 27, Hannibal, Mo., 28, Davenport, Ia., 29, Des Moines 30, Sioux City 31, Lincoln, Neb., Jan. 1, Omaha 3, 4, St. Joseph, Mo., 5, Kansas City 6-8.

PRODIGAL FATHER (Lynn Welcher, mgr.): Columbia, Tenn., Dec. 21, Vincennes, Ind., 22, Washington 23, Frankfort 24, Anderson 25.

PUDD'NHEAD WILSON: Bay City, Mich., Dec. 25, Saginaw 27, 28, Ann Arbor 29, Adrain 30, Battle Creek 31, Kalamazoo Jan. 1, Elkhart, Ind., 3.

RAILROAD TICKET (Blaney's; W. S. Butterfield, mgr.): Cincinnati, O., Dec. 20-25.

RICHARD MANSFIELD (A. M. Palmer, mgr.): Brooklyn, N. Y., Dec. 20-25.

ROBERT DOWNING: Thomasville, Ga., Dec. 21, Jacksonville, Fla., 22, Savannah, Ga., 23.

ROBERT MANTELL (M. W. Hanley, mgr.): Cleveland, O., Dec. 20-25, Pittsburg, Pa., 27-Jan. 1.

ROBERT SHERMAN: Litchfield, Ill., Dec. 20-25.

ROLAND REED (E. B. Jack, mgr.): Baltimore, Md., Dec. 20-25.

ROYAL BOX (Chas. Coghlan; Liebler co., mgrs.): New York city Dec. 27-indefinite.

SADIE RAYMOND: Brookville, Ind., Dec. 21.

SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Waterbury, Conn., Dec. 13-22, Meriden 23-Jan. 1, Haverhill, Mass., 3-8.

SECRET ENEMY (Liebler and Miner, mgrs.): New York city Dec. 20-25.

SECRET SERVICE (No. 1: Chas. Frohman, mgr.): Cleveland, O., Dec. 20-25.

SHANNON OF THE SIXTH: Jersey City, N. J., Dec. 20-25, New York city 3-8.

SHANTY TOWN: Kansas City, Mo., Dec. 20-25.

SHORE ACRES (William B. Gross, mgr.): Philipsburg, Pa., Dec. 21, Curwensville 22, Hastings 23, Uniontown 24, Wheeling, W. Va., 25, Clarksburg 27, Athens, O., 28, Charleston, W. Va., 29, Huntington 30, Ironton, O., 31, Parkersburg, W. Va., Jan. 1, Chillicothe, O., 3, Circleville 4, Lancaster 5, Newark 6, Zanesville 7, Canal Dover 8.

SIDE TRACKED (Eastern): Rochester, N. Y., Dec. 20-25.

SIDE TRACKED (Western: Jule Walters, prop. and mgr.): Kearney, Neb., Dec. 21, Grand Island 22, Hastings 23, Columbus 24, Fremont 25, Joplin, Mo., Jan. 2, Pittsburg, Kan., 3, Columbus 4, Oswego 5, Chetopa 6, Coffeyville 7, Parsons 8.

SIDE TRACKED (Walters': Southern): Manitowoc, Wis., Dec. 21, Sheboygan 22, Minasha 23, Stevens Point 25.

SIDEWALKS OF NEW YORK: Cincinnati, O., Dec. 20-25.

SIGS OF THE CROSS (Frohman and Sanger, mgrs.): Buffalo, N. Y., Dec. 20-25.

SIMON COMEDY: Valparaiso, Ind., Dec. 20-25.

SI PLUNKARD: Villisca, Ia., Dec. 21, Clarinda 22.

SMYTH AND RICE COMEDIANS: Hillsboro, O., Dec. 21, Marion 22, Bucyrus 23, Massillon 24, Mansfield 25, Youngstown 27, East Liverpool 28, Wheeling, W. Va., 29, Parkersburg 30, Marietta, O., 31, Newark Jan. 1, Zanesville 3, Alliance 4, Canton 5, Akron 6, Meadville 7, Oil City 8.

SMYTH AND RICE COMEDY: Charleston, S. C., Dec. 21, Savannah, Ga., 22, Macon 23, Atlanta 24, 25, Chattanooga, Tenn., 27, Knoxville 28, Roanoke, Va., 29, Norfolk 30, Richmond 31, Jan. 1, Washington, D. C., 3-8.

SOL. SMITH RUSSELL (Fred G. Berger, mgr.): St. Louis, Mo., Dec. 27-Jan. 1, Columbus, O., 3, 4, Toledo, 5, 6, Indianapolis, Ind., 7, 8.

SOUTHERN ROMANCE (W. E. Phillips mgr.): Lincoln, Ill., Dec. 21, Bloomington 22, Lafayette, Ind., 23, Anderson 24, Dayton, O., 25.

SOUTHERN PRIDE: St. Augustine, Fla., Dec. 20-25.

SPEAR COMEDIANS: Kingston, N. Y., Dec. 20-25.

STAR GAZER (Joe Ott; Branch O'Brien, mgr.): Ithaca, N. Y., Dec. 21, Cortland 22, Albany 24-25, Little Falls 27, Herkimer 28, Rome 29, Syracuse 30-Jan. 1, Baltimore, Md., 3-8.

STRAIGHT FROM THE HEART (Harry St. Ormond, mgr.): Brooklyn, N. Y., Dec. 13-25.

STRANGER IN NEW YORK (No. 1; Hoyt and McKee, mgrs.): New York city Sept. 13—indefinite.

STRANGER IN NEW YORK (No. 2): Newburg, N. Y., Dec. 22.

STUART ROBSON (D. V. Arthur, mgr.): Salt Lake City, Utah, Dec. 23-25, San Francisco, Cal., 27-Jan. 8.

SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): New York city Dec. 20-25, Philadelphia, Pa., 27-Jan. 1, Washington, D. C., 3-8.

SWELL MISS FITZWELL (May Irwin, E. Rosenbaum, mgr.): New York city Nov. 15—indefinite.

TELEPHONE GIRL (Lederer and Co.): Hartford, Conn., Dec. 23, 24.

THE DAZZLER (John F. Cosgrove, mgr.): Ft. Smith, Ark., Dec. 21, Little Rock 22, Hot Springs 23, Dallas, Tex., 25, Ft. Worth 27, Waco 28, San Antonio 29, Austin 30, Houston 31, Galveston Jan. 1, Shreveport, La., 3, Jackson, Miss., 4, Meridian 5, Mobile, Ala., 6-8.

THE GIBNEYS (Morgan Gibney, mgr.): Ellwood City, Pa., Dec. 20-25, Beaver Falls 27-Jan. 1, Steubenville, O., 3-8.

THE GORMANS (Mr. Beane from Boston; Charles F. Brown, mgr.): Yonkers, N. Y., Jan. 1, New Haven, Conn., 3-5, So. Norwalk 6, Peekskill, N. Y., 7, Kingston 8.

THE HEARTHSTONE (J. D. Smithdeal, mgr.): Butler, Pa., Dec. 21, McKeesport 22, Pittsburg 23-25.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): Chicago, Ill., Dec. 20-Jan. 1, St. Louis, Mo., 2-8.

THE PAIGES (Paige and English, mgrs.): Warrensburg, Mo., Dec. 20-25.

THE SPOONERS (Edna May, Cecil; B. S. Spooner, mgr.): Wilmington, Del., Dec. 20-25, Chester, Pa., 27-Jan. 1.

THOMAS E. SHEA (Geo. H. Brennan, mgr.): Philadelphia, Pa., Dec. 20-25, Rochester, N. Y., 27-Jan. 1, Auburn 3.

THOMAS W. KEENE (Chas. B. Hanford, mgr.): Columbia, Mo., Dec. 20, 21, Jefferson City 22, Sedalia 23, Springfield 24, 25, Indianapolis, Ind., 27-29, Columbus, O., 30-Jan. 1.

TIM MURPHY: Little Rock, Ark., Dec. 23, Hot Springs 25.

TOMMY SHEARER (Earl Burgess, mgr.): Shenandoah, Pa., Dec. 20-25, Ashland 27-Jan. 1.

TORNADO (Northern; Lincoln J. Carter, prop.; J. H. Huntley, mgr.): Chester, Mass., Dec. 21, Lewiston, Me., 25, Fairfield 27, Waterville 28, Bath 29, Portsmouth, N. H., 30, Lawrence, Mass., 31, Jan. 1, Lowell 3-5, Nashua, N. H., 6, Newburyport, Mass., 7, Exter, N. H., 8.

TOWN TOPICS: Cincinnati, O., Dec. 20-25.

TRIP TO CHINATOWN (John R. Considine, mgr.): Denver, Col., Dec. 20-25.

TRIP TO COONTOWN (Wm. Black, mgr.): Pawtucket, R. I., Dec. 20-22, Lawrence, Mass., 23-25.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): New York city Dec. 20-25, Jersey City, N. J., 27-Jan. 1, Newark 3-8.

ULLIE AKERSTROM (Gus Bernard, mgr.): Gloucester, Mass., Dec. 25, Newburyport 27-Jan. 1, Dover, N. H., 3-8.

UNCLE HIRAM (W. H. Miller and Co., mgrs.): Peoria, Ill., Dec. 22-25.

UNCLE T

PROTICUS (Geo. H Adams; E. G. Lane, mgr.): New York city Dec. 20-25.
SCALCHI CONCERT (Baurne Leeburger, mgr.): Seattle, Wash., Dec. 21, Victoria, B. C., 23, Vancouver 25, Spokane Falls, Wash., 28, Helena, Mont., 30, Butte 31.
SHAMUS O'BRIEN: New York city Dec. 6—indefinite.
TELEPHONE GIRL: New York city Dec. 27-Jan 1.
THE GEEZER (Donnelly and Girard; Wm. Calder, mgr.): Chicago, Ill., Dec. 20-25.
THE GEISHA: Memphis, Tenn., Dec. 20, 21, Nashville 22, 23, Columbia 24, Louisville, Ky., 25-29.
THE GEISHA: Philadelphia, Pa., Dec. 13-25.
TWELVE TEMPTATIONS (Chas. H. Yale, mgr.): Charleston, W. Va., Dec. 21, Huntington 22, Brownstown 23, Portsmouth, Va., 24, Lexington 25, Cincinnati, O., 26-Jan. 1.
WAITE COMIC OPERA (F. G. Harrison, mgr.): Poughkeepsie, N. Y., Dec. 20-25.
WEDDING DAY: Milwaukee, Wis., Dec. 22-25.
WILBUR-KIRWIN (W. H. Fullwood, mgr.): Columbus, Ga., Dec. 20-Jan. 1.
WILBUR OPERA (Maud Daniel, mgr.): Oswego, N. Y., Dec. 20-25, Utica 27-Jan. 1.
WIZARD OF THE NILE (Kirk La Shelle, mgr.): Chicago, Ill., Dec. 20-25.

VARIETY.

ANI'S MONARCHS (Harry Hill, prop. and mgr.): Jersey City, N. J., Dec. 20-25, New York city 27-Jan. 8.
AL. REEVES: Dayton, O., Dec. 20-22, Columbus 23-25.
AMERICAN BEAUTIES BURLESQUE (Bryant and Watson, props.; C. G. Ball, mgr.): Detroit, Mich., Dec. 19-25, Montreal, Can., 27-Jan. 1, New York city 3-8.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): St. Paul, Minn., Dec. 20-25.
BIG SENSATION (Flynn and Sheridan, props.): New York city Dec. 20-Jan. 1, Brooklyn, N. Y., 3-15.
BLACK CROOK BURLESQUE: Paterson, N. J., Dec. 20-25.
BOB FITZSIMMONS (Martin Julian, mgr.): Chicago, Ill., Dec. 19-Jan. 1.
BON TON BURLESQUE: Albany, N. Y., Dec. 20-25.
BROADWAY BURLESQUERS: Rochester, N. Y., Dec. 20-22.
CASINO OPERATIC BURLESQUE: Hoboken, N. J., Dec. 20-22, Reading, Pa., 23-25.
CITY CLUB (Misco's): New York city Dec. 20-25.
FAY FOSTER: Brooklyn, N. Y., Dec. 20-25.
GAY MASQUERADERS (Gus Hill, prop.; Robert Manchester, mgr.): Brooklyn, N. Y., Dec. 20-25, Boston, Mass., 27-Jan. 1.
HELEN RUSSELL: Chicago, Ill., Dec. 20-25.
IN GAY PARIS: Steven's Point, Wis., Dec. 21, Ironwood, Mich., 22, Ashland, Wis., 23, Grand Forks, N. D., 24, Fargo 25.
JOHN L. SULLIVAN (W. H. Sherwood, mgr.): Towanda, Pa., Dec. 21, Owego, N. Y., 22, Binghamton 23, Syracuse 24, 25.
KNICKERBOCKERS: New York city Dec. 13-25.
LONDON BELLES (Rose Sydell; J. H. Burnes, mgr.): Ottawa, Can., Dec. 20-25.
MERRY MAIDENS BURLESQUE (Maurice Jacobs, mgr.): Louisville, Ky., Dec. 20-25, Indianapolis, Ind., 26-Jan. 1, Detroit, Mich., 2-8.
MERRY WIDOWS: Brooklyn, N. Y., Dec. 20-25.
MISS NEW YORK, JR.: Brooklyn, N. Y., Dec. 20-25.
MOULIN ROUGE: Philadelphia, Pa., Dec. 20-25.
NIGHT OWLS: Boston, Mass., Dec. 20-25.
OCTOROONS (John W. Isham, mgr.): Chicago, Ill., Dec. 13-25, Louisville, Ky., 27-Jan. 1, Cincinnati, O., 3-8.
PARIS BEAUTIES (No. 1; Ed F. Jerome, prop. and mgr.): Boston, Mass., Dec. 20-25, Bedford 27, 28, Lowell 29, 30, Fitchburg Jan. 1, Greenfield 3, 4, No. Adams 5, 6.
PARIS BEAUTIES (No. 2: Ed F. Jerome, prop. and mgr.): Danville, Pa., Dec. 20-22, Bloomsburg 23-25, La Porte 27, 28, Towanda 29-31, Tunkhannock Jan. 1, Scranton 3-5, Wilkes-Barre 6, 7.
PARIS GOLF CLUB (A; Ed F. Jerome, prop. and mgr.): Penn Yan, N. Y., Dec. 20, 21, Watkins 22, 23, Elmira 24, 25.
PARIS GOLF CLUB (B; Ed F. Jerome, prop. and mgr.): Lancaster, Pa., Dec. 20-22, Lebanon 24-25, Reading 27-29, Pottstown 30, 31, Morristown, N. J., Jan. 1, Doylestown 3.
RENTZ-SANTLEY (No. 1; Abe Leavitt, mgr.): Philadelphia, Pa., Dec. 20-25, Brooklyn, N. Y., 27-Jan. 1, Newark, N. J., 3-8.
REILLY AND WOOD: Cincinnati, O., Dec. 20-25.
RENTZ-SANTLEY (Western): Chicago, Ill., Dec. 20-25.
RICE AND BARTON: New York city Dec. 20-25.
ROSE HILL: Boston, Mass., Dec. 20-25, Newport, R. I., 27, Hartford, Conn., 28-30, Winsted Jan. 1, New York city 3-8.
ROSSOW MIDGETS: Troy, N. Y., Dec. 20-25.
RUSSELL BROS.: Baltimore, Md., Dec. 20-25.
SAM DEVERE: Washington, D. C., Dec. 20-25.
STEVE BRODIE (Gus Hill, prop.): Dayton, O., Dec. 20-22, Columbus 23-25, Cleveland 27-Jan. 1.
TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): St. Louis, Mo., Dec. 20-25.
TWIN KINGS (Robb and Wood, mgrs.): Hoboken, N. J., Dec. 20-22, Reading, Pa., 23-25, Buffalo, N. Y., 20-Jan. 1.
VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): Newark, N. J., Dec. 20-25.
VAUDEVILLE CLUB (Weber and Fields): Cleveland, O., Dec. 20-25.
VENETIAN BURLESQUERS: Philadelphia, Pa., Dec. 20-25.
VESTA TILLEY: Philadelphia, Pa., Dec. 20-25.
WATSON SISTERS: Paterson, N. J., Dec. 20-25.
WILLIAMS' OWN: Pittsburg, Pa., Dec. 20-25, Cincinnati, O., 26-Jan. 1, Chicago, Ill., 2-22.

MINSTRELS.

AL. G. FIELD MINSTRELS (Colored; W. A. Junker, mgr.): Jonesboro, Ark., Dec. 21, Paragould 22.
DUMONT MINSTRELS (Geo. H. Barber, mgr.): Philadelphia, Pa., Nov. 15—indefinite.
FIELDS AND HANSON: Greenville, S. C., Dec. 21, Anderson 22, Abbeville 23, Augusta, Ga., 24, 25.
FLORIDA: Sunbury, Pa., Dec. 21, Williamsport 22, Harrisburg 23, Columbia 24, Carlisle 25.
GEORGE'S: Great Falls, Mont., Dec. 25.
HI HENRY: Biddeford, Me., Dec. 21.
RICHARDS, PRINGLE, RUSCO AND HOLLAND (O. E. Richards, prop.; W. A. Rusco, mgr.): New Orleans, La., Dec. 20-25, Thibodeaux 28, Franklin 28, New Iberia 29, Lake Charles 30, Beaumont, Tex., 31, Houston Jan. 1, Galveston 3, Seguin 4, San Antonio 5, San Marcos 6, Austin 7, Waco 8.
WASHBURN MINSTRELS: Minersville, Pa., Dec. 21, Reading 22, Carlisle 23, Shippenburg 24, Hagerstown, Md., 25, Hanover, Pa., 26.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: Somerville, Mass., Dec. 20, 21, E. Somerville 22, Charleston 23, So. Framingham 24, Ashland 25, 26.
DIXEY (Edward L. Bloom, mgr.): Chicago, Ill., Dec. 20-25.
EDISONIA: Westfield, Mass., Dec. 21, Northampton 22, Southbridge 23, Barre 24, Amesbury 25.
ELI PERKINS: North Branch, Mich., Dec. 21, Galesburg 22, Remington, Ind., 24, Centerville 24, Santa Fe, N. M., 28, Albuquerque 29, Silver City 30, Raton Jan. 1.
HAPPY BOB ROBINSON: Newport, R. I., Dec. 20-25.
KELLAR (Dudley McAdow, mgr.): Decatur, Ill., Dec. 25, Peoria 27, Aurora 28, Joliet 29, Pullman 30, Elgin 31, Rockford Jan. 1.
NASHVILLE STUDENTS: Guthrie, O. T., Dec. 21, Shawnee 22, So. McAllister 23.
ORIENTAL TROUBADOURS: Harrisburg, Pa., Dec. 20-22.
THE LEES (Hypnotists; Thos. F. Adkin, mgr.): Wilmington, N. C., Dec. 20-25, Asheville 27-Jan. 1, Spartanburg, S. C., 3-8.
THE HERRMANNS: New Orleans, La., Dec. 27-Jan. 1.
THE SAGES (A. B. McDole, mgr.): Newport R. I., Dec. 20-25, Baltimore, Md., Jan. 3-15.
WALLACE: Gloster, Miss., Dec. 21, Baton Rouge, La. 22, New Orleans 23-25.

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Used with marked success in Europe for half century in cases of Bronchitis, Catarrh, Asthma and Colds. Public Speakers and Singers find them almost indispensable.
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Bliss, Holbrook, Mrs.
Berlewe, Henrietta
Browne, Beatriette
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Baker, May
Brookfield, Inez
Barlow, May
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Byron, Hellen
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Brandon, Ethel
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Coleman, Clara
Cleveland, Golden
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Crowell, Floy
Collier, Mrs. Willie
Cumley, Rena
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Cosgrove, Lulu
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Clement, Laura
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De Frosy, Mme.
Denbi, Marie
Depew, Freda
Dreux, Loraine
Dayton, Fern
Davenport, Madge
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Dowling, Sadie H.
Donnell, O.
De France, Mooreien
Deaves, Rillie
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Donaldson, Drew
DeSekon, Adelaide
Dereckson, Marie G
Deronne, Marie
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Elene, Florence
Eddy, Mildred
Farra, Miss
Forbes, H. L.
Fyffe, Mabelle
Fraser, M. E., Mrs.
Farrell, Mrs. Tony
Fisher, Florence
Fillmore, Nellie
Fallen, Julia
Flint, Marina
Girard, Florence
Glover, Julia
Galloway, Louise
Glover, Louise
Graves, Virginia
Green, Lillian
Gallatin, Alberta
Gresham, Grace
Glover, Amelia
Humphrey, Margaret
Harding, Madge
Henderson, Grace
Hibbard, Irene
Hamilton, M.
Howard, Bertha
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Harcroft, Mrs. Geo.
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Hyde, Lottie
Harris, Janet
Haskell, Addie
Hopkins, Grace
Henderson, Mrs. G. L.
Harris, Cora
Hanchett, Julia
Hill, Cora
Head, Aida
Hamilton, Leona
Harrington, Helen
Haziet, Maud J.
Heck, Mrs. Louis
Harnish, Mamie
Humbert, Dorothy
Johnson, Geo.
Johnson, Sibyl
Johnson, Bertha
Juch, Emma
Jordan, Carina
Johnson, Blanche
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Knott, Adelbert
Kent, Elsie
Kimball, Corrinne
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Kline, Dolly
Kiskadden, Maud A
Knight, Mrs. G. S.
Kent, Mae
Lowell, Helen
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Lamdin, Grace
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Lewis, Jennie
LeClaire, Adele
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Lee, Bessie
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Moreland, Beatrice
Meiba, Mdm.
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Mora
Meek, Kate
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Newton, Elanor
Neville, Hattie
Odegood, Thora
Patte, Vivian
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Palmer, Agnes
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Pope, Edith
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Polachek, E.
Pryor, Cora
Richards, Ruth
Reilly, K. V.
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Rutledge, Gertrude
Rutherford, Mabel
Rafber, Clara
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Ross, Hope
Rowland, Ellen
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Seltere, Clara
Starr, Hughie
Sutton, Lillian
Stewart, Lillian
Selden, Maud
Taber, Lulu
Temple, Rose
Tack, Alice
Tutlen, Carrie
Tracy, Helen
Tavary, Marie
Thompson, Charlotte
Taylor, Irene
Tuttle, Claire
Taylor, Bessie
Tyler, Mrs. E. D.
Talbot, Edith
Traband, Nettie
Verrault, Inez
Voss, Hattie
Wells, Gladys
Winslow, Kate W.
Whitford, Anna
Walker, Ada P.
Winstan, Nadine
Welch, Mrs. Chas.
William, Jean
Wheeler, Berenice
White, Mrs. Peter
Wayne, Ada
Warner, Effie
Williams, Maud
Wyatt, Jessie
Wilson, Bertha
Westbrook, Bertha B.
Westbrooke, Frank
Williams, Mrs. F. E
Young, Fannie

MEN.

Armstrong, David W.
Adolphe Trio
Bartlett, Sidney
Barlow, Chas.
Blanchard J. M.
Bainbridge, Clement
Bernhard, John
Bassett, Chas. O.
Brennan, Matthew
Belknap, E. S.
Barrington, Edwin
Brooks, Walter J.
Bowman & Young.
Brennan, G. M.
Broun, Sedley
Bennett & Morton.
Bradford, Walter
Beall, A. B.
Bennett, C. Hugh
Bow, O.
Byrne, Chas. A.
Considine, M. S.
Clark, Wilfred
Conley, Chas.
Collier, Edmond
Carr, Herbert
Croxton, Frank
Cooper, Fred
Collins, Phil E.
Campenu, Frank
Callaghan, C. E.
Canning, G. C.
Crompton, John
Cohn, Fred
Courtleigh, W. F.
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Creamer, T. P.
Cotton, Lincoln J.
Cooke, Chas. E.
Clinton, De Witt
Carter, R. P.
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Carleton, G. A.
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Craighton, Mr.
Cohen, Gus.
Cunningham, A.
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Driscoll, M.
Driscoll, Harry
DuCoin, Frank
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Davenport, Allan B.
Deming, Wm.
Dawley, J. L.
Demtt, Lorne
Dennis, Will
Davis, Mark
Doyle, M. E.
Donnelly, H. G.
Drehle, Alvin
David, Frank
Dolan, Hugh
Drone, E. S.
Davis, Harry
Dowling, J. J.
Everett, Chas.
Eustis, Fred
Earl, Harry
Elmoor, Howard
Emerson, W. B.
Emerrick, Geo.
Farrell, Tony
Frake, Ned
Fox, Franklin
Franklin, Jos.
Fisher, Emil
Freeman, Maurice
Fitzgerald, Owen S
Fields, Geo. H.
Frew, Chas.
Graham, Harold
Gerry, Jno. S.
Gorman, Richard
Grau, Morris
Guille, Monsieur
Ganzelli, Donna
Gray, J. Drew
Gottschalk, L. F.
Guston, Henri
George, J. Ed.
Grau, Robert
Green, Wm.
Girard, Oscar
Gorman, W. E.
Glassford, Andrew
Gracie, Wm. B.
Granthory, Richard
Goodbar, Fate
Hesnandez, G. F.
Hoffman, L. W.
Hayden, Martin
Hill, Geo. A.
Hillyers, E. A.
Haig, Alex.
Heatherton, Harry
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Halstead, Jessie
Hinrichs, G.
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Hallett, H. J.
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Hames, Louis
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King, Norbert G.
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King, Chas. W.
Lloyd, Louis
Lane, John
Liesegang, Adol.
Lyons, Ed.
Lawrence, H. E.
Leonard, W. M.
Lloyd, Edwin F.
Luckstone, Harry
Levering, Al.
Leitz & Davis.
Labadie, Francis
Loraine, Percy
Lake, Warren B.
Lyons, D. A.
Lightwood, H. H.
Launey, John
Lee, Ed.
LaMotte, Ira J.
Lionel, C. J.
LaCroix, Emile
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McBride, Thos.
Mason, John
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Morehouse, Frank G.
Marble, Ed
McCullum, Bartley
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McKee, Thos.
Malley, Wm.
Morrissey, James W.
Murray, J. K.
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McCarthy, F. J.
Murray, G. W.
McCabe, Thos. F.
Morton, Michael
Morse, Frank F.
Maxwell, W. J.
Marion, Jas. J.
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Massett, Stephens
Murray, T. A.
Morrison, Lester W.
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Mourer, Fred
Murray, Frank A.
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Millikin, James F.
Morton, Geo.
McKanlass, W. H.
Norcross, Frank
Nunez, J. A.
Newell, Arthur
Noble, Herman
Oppenheimer, Sol
Overton, Chas.
O'Connor, Ed.
O'Neal, Thos.
Osborne, Geo.
Ormonde, Eugene.
Pieri, Jack
Pisani, Peter J.
Potter, Paul
Poland, Ed
Pany, Wm.
Piper, T.
Paul, Howard
Parker, Ted
Peters, John L.
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«THE»
CHRISTMAS MIRROR

The Greatest Holiday Issue of the Year.

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The artists who have illustrated this number include Harry L. V. Parkhurst, C. H. Higbee, A. Weil, Charles H. Provost, H. S. Lowry, Roy Leighton Budd, and Walter W. Burridge.

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TELEGRAPHIC NEWS

CHICAGO.

Santa Claus Week Starts in Well—"Biff" Hall's Chronicle.

(Special to The Mirror.)

CHICAGO, Dec. 20.

Our Santa Claus week has started in with a change of bill at all of the theatres. Only The Girl from Paris remains. She will fill out the week at the Grand Opera House, winding up her engagement on Christmas night. And then the versatile Mr. Primrose and the spectacular Mr. West will bring their minstrel company to the Grand to usher in the glad new year—the more or less glad new year. And speaking of the holiday season reminds one that the good Lord is sometimes upon the side of the poor player as against the plethoric manager. This year Christmas Day and New Year's Day fall upon Saturdays, so the actors have no "extra" matinees. This may be unfortunate for the managers, as the Saturdays are always good, but the coincidence of Saturday and holiday in 1897 is a boon for the player who does not work fourteen times per week.

M. Henri Dixey, the newly-born magician, made his first prestidigitatorial appearance here last night, and was warmly welcomed by old friends and a host of new ones at the Great Northern, after a good week of Northern Lights. Dixey gives promise of great things in his new line, and we all wish him well. Manager Henderson has many clever things in store for his patrons, among them Vesta Tilley and the big Weber and Fields' Vaudeville company. You can't keep a good man down.

Over at the Schiller the Nawns in their new play, Shanty Town, were followed yesterday afternoon by Henry Donnelly and Eddie Girard in The Geezer, along with Mark Sullivan. It is a bright and breezy show, and will be succeeded next week by Frank Daniels' old success, The Wizard of the Nile.

The holiday dinner of the Forty Club will be given at the Wellington on Dec. 28, and the club guests will be E. H. Sothern, Henry E. Dixey, Rowland Buckstone, Frank Mordaunt, and several others.

Thanks to the good-will of a whole lot of professional people, the annual Chicago benefit of that splendid charity, the Actors' Fund of America, added some $2,500 to the money in the treasury last Thursday afternoon at the Columbia, and much of the success of the affair was due to Harry G. Sommers, the local representative of the fund, and George A. Fair, of the Schiller. Only The Bostonians disappointed, and they withdrew at the last moment. They agreed to sing at either McVicker's or the Auditorium, but their difference with Manager Will J. Davis moved them to "pass up" the Columbia. However, every seat in the house was sold, and many stood up until 6 P.M.

That extremely clever woman, Madeline Lucette Ryley, gave us another taste of her ability as a playwright at the Columbia last night, when Herbert Kelcey, Effie Shannon, W. J. Lemoyne, and Ted Lyons appeared in A Coat of Many Colors at the Columbia and gave a very enjoyable performance. They will be here through the week, and then Mrs. Leslie Carter will return to give us The Heart of Maryland again.

After three great big weeks in The Wedding Day, the Russell-Fox-D'Angelis combination left for Joliet to-day, and will finish the week in Milwaukee. I always mention Miss Russell first because she is the real queen of comic opera. The others are "trays and deuces." On the same train with the company a man charged with bigamy left for the Joliet penitentiary. The Wedding Day is responsible for much!

I notice that our mutual friend "The Callboy" offers for the soubrette album the newly-discovered name of Gazelle Tombs, but before I enroll it I should like to know if it is really "on the dead."

Sol Smith Russell enjoyed three very satisfactory weeks at Hooley's, and to-night Mr. Sothern began his annual engagement in his latest play, The Adventures of Lady Ursula, in which he and the members of his company made a big hit. As in all of Mr. Sothern's successes, much of the credit for the good work is due to his artistic stage manager, Tully Marshall.

In view of the fact that many of the vaudeville artists play Brooklyn after New York, Sam Meyers, of In Town, writes to call my attention to a suggestive sign on the Brooklyn Bridge. It reads: "Loaded teams please keep to the right." I used to think that Brooklyn was a prohibition town. Sam also relates an incident which occurred at the box-office of Colonel Sinn's Montauk Theatre during the engagement of In Town. A patron said to the treasurer: "I would like an end seat, first row, orchestra, K 9." And the treasurer indignantly replied: "How dare you call me a dog? I'll report you to the Colonel!"

The Serenade and Robin Hood rewarded The Bostonians with two very good weeks at McVicker's, and to-night our dear old friend, Denman Thompson, hale and hearty at sixty-five, revived The Old Homestead for the holidays, and is sure to break the record, as he deserves to do.

I arrived at my downtown court late the other afternon and found the following note on my desk: "My dear friend ——: I have presented myself for sentence, but, not finding you, I hope that the decision may have turned in my favor. With many thanks for your clemency, and with the season's best wishes, I am sincerely yours, Henry Clay Barnabee." I hasten to correct the record, and I hereby sentence Mr. Barnabee to a merry Christmas, a happy New Year, and to sixty-four years more of his happy, healthy, pleasure-giving life. Let it be recorded!

Blaney's new melodrama, The Electrician, had two big houses yesterday at the Alhambra. It will be followed by The Girl I Left Behind Me and The Kerry Gow, alias Joseph Murphy.

The stock company at Hopkins' this week is giving an excellent performance of The District Attorney, with May Hosmer and Frederick Montague in the leading roles.

Our old friend, E. T. Stetson, is reviving his play, Neck and Neck, at the Lyceum this week, assisted by the stock company.

Belle Archer and those "good fellows," Rose and Matt Snyder, entertained large audiences at the Lincion yesterday afternoon and evening in Hoyt's A Contented Woman. Manager Hutton, of this house, has, by the way, gone back to his old stamping ground, Havlin's, as a side issue, and has Fitzsimmons, the pugilist, there this week.

I stated last week that John A. Lane was with Paul Casenenve at the Lincoln. I met Mr. Lane a few weeks ago, passing through here, and he told me he was with that company. A gentleman who signs himself K. Cesob purchased a postal card to correct my statement. I cheerfully apologize for the error, because I have learned that Mr. Lane left the company for the reason that he could not get his salary.

Agnes Wallace-Villa is doing well this week at the Bijou in The World Against Her.

Manager Simpson's attraction this week at the Academy of Music is Calder's big melodrama, Northern Lights.

One Round of Pleasure follows Mrs. Carter at the Columbia.

The Cherry Sisters are here, so I wish you all a merry Christmas. Cheer up!

"BIFF" HALL.

PHILADELPHIA.

Holiday Attractions in the Quaker City—A Change in Prices—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Dec. 20.

"Compliments of the season," with the earnest wish that the many friends of THE MIRROR will have their fondest hopes realized. This is noted as an off week in theatricals, the excitement of shopping, free street shows, etc., being a strong opposition, but, as a general rule local managers are thus far satisfied with the season.

Augustin Daly's company in The Geisha at the Park is in its second and last week, and is playing to good-sized audiences, made up mostly of our best society. It is a far superior production to that seen in this city last season. Virginia Earl, Nancy McIntosh, James T. Powers, Herbert Gresham, and Julius Steger share the honors. The noted actor and dramatist, James A. Herne, in Shore Acres, which met with great success here several years ago, is booked at this house Dec. 27 for two weeks. Mrs. Fiske in Tess of the D'Urbervilles will appear Jan. 10, and great interest is being taken by public and press in the engagement, which, it is predicted, will be the most important of the season.

The Grand Opera House will be closed for five nights this week, reopening the Christmas matinee, at which there will be a grand spectacular operatic production of Sinbad by the Castle Square Opera company, aided by the following specialty artists: Fritz, Eddie and Leslie, Hughes and Smith, and A. W. Maflin. Popular prices and first-class representations are the features at this house.

Andy W. F. MacCollin, the well-known stage-director and originator of marches for the past two seasons with the Castle Square Opera company, at the Grand Opera House, has been transferred to the American Theatre, New York. Fred Urvan is the new stage-manager at the Grand Opera House here.

E. S. Willard inaugurated his two weeks' engagement this evening at the Broad Street with Tom Pinch. It is an excellent production and Mr. Willard's impersonation of the title-role a genuine artistic triumph. Maud Hoffman and the rest of Mr. Willard's admirable company are well received. During Mr. Willard's second week he will appear in David Garrick. Never Again follows Jan. 3.

Frank Daniels in The Idol's Eye is in his second week at the Chestnut Street Opera House, having attracted much attention to his merry and well-produced opera, introducing an excellent company, bright effects, pretty chorus, and tuneful music in original form. Frank Daniels has scored a personal success, and remains the card next week, followed by Julia Arthur Jan. 3.

All the Comforts of Home, with Amy Lee, Valeria Bergere, Emma Maddern, E. M. Bell, Frank B. Hatch, W. C. Carr, and the large stock organization of the Girard Avenue, is well received to-night. The company gives a wonderfully clever performance, Valeria Bergere as the Burlesque Queen being particularly effective. Two Orphans Dec. 27.

Ward and Vokes in The Governors opened to-night for a week at the Chestnut Street Theatre, this being their initial engagement in this city at a high priced house. They always have been great favorites with the variety patrons, but the worst week in the year is not a fair test of their drawing abilities in the legitimate line. Jack and the Beanstalk Dec. 27. Secret Service Jan. 10.

Forepaugh's, with Unknown, produced with elaborate scenic effects and a strong cast headed by the favorites George Learock and Carrie Radcliff, proved a paying card at this popular and deserving theatre. At this house the season has seen many popular and costly productions, for which large royalties were paid. Great credit is due to the enterprise of Mrs. John A. Forepaugh. The Fatal Card is announced for Dec. 27.

An important change of policy at the Standard, with John G. Jermon proprietor and David Traitel manager, is likely to produce good results. A permanent stock company, composed of good material, gave to-night their initial performance of The Lights o' London. Each weekly production is to receive twelve performances at popular prices, in keeping with the times and pockets of the majority of our citizens. The company is headed by Minnie Radcliffe and John J. Farrell, supported by J. R. McCann, N. Sheldon Lewis, Leigh McDowell, E. M. Le Roy, Walter H. Stull, Wilton J. Douglass, George and Richard Harris, Master Eddy Abbott, Lizzie Kendall, Flossie Loux, Marie Le Roy, Laura Hall, and Joseph Conyers. For week of Dec. 27 Shenandoah.

The Man-o'-War's Man, with Thomas E. Shea and his clever company, is the attraction at the National this week. It is an exciting and realistic naval drama, with numerous mechanical effects that are novel, attractive and very entertaining to large patronage. The attendance is a high compliment to Mr. Shea, taking into consideration the many opposing attractions and the Christmas shopping. But Mr. Shea's personal friends, and they are legion, joined in the hearty welcome. For week Dec. 27 Hogan's Alley.

A reduction in prices at the People's, which will go into effect Jan. 3, will surprise many of the attractions booked at this theatre. All seats in the lower portion of the house will be 50 cents, reserved seats in balcony 25 cents, and the gallery either 10 or 15 cents. This theatre is located in the Kensington mill district, and prosperity has not reached as yet this out of the way location. The Cherry Pickers is there this week, with poor prospects. The Sunshine of Paradise Alley Dec. 27. Straight from the Heart Jan. 3.

Chauncey Olcott opened at the Walnut Street to-night in Sweet Inniscarra. Fanny Davenport will follow.

There will be no performance of grand opera by the Damrosch and Ellis company at the Academy of Music this week, but during the week of Dec. 27 four operas—The Barber of Seville, Die Meistersinger, The Flying Dutchman, and Faust—will be sung.

Dumont's Minstrels, at the Eleventh Street Opera House, are having a glorious time with two new burlesques, Kriss Kringle's Visit and The Brownies' Circus.

F. Marion Crawford, the novelist, will inaugurate the Lyndsay course of lectures at the Academy of Music Dec. 21.

The Elks' annual benefit will take place on the afternoon of Jan. 27 at the Chestnut Street Opera House.

Charles M. Southwell, the well known and popular manager of the Castle Square Opera companies, was elected a life honorary member of the Theatrical Mechanics' Protective Union last week.

S. FERNBERGER.

BOSTON.

Francis Wilson's Welcome—Big Hat Cards at Keith's—Current Bills—Benton's Gossip.

(Special to The Mirror.)

BOSTON, Dec. 20.

Most welcome of all the changes of bill in Boston to-night was the return of Francis Wilson to the Tremont with the same company of favorites which is so popular in this city. Mr. Wilson may well claim to have a mortgage on Boston, as he is the comic opera star *par excellence* in the matter of big attendance. Last year Half a King proved a record breaker as a laughter provoker. Consequently the return of that piece is sure of tremendous prosperity, and Lulu Glaser—well, the front rows to-night showed conclusively that there were no Harvard students left in Cambridge, as all were in the Tremont in honor of their favorite. The only change of importance from last season's cast is the absence of Christie McDonald. On account of Mr. Wilson's illness during the latter part of last week most of his company were on to Boston ahead of time and enjoyed the sights of the city in their little vacation.

At the Castle Square to-night Hazel Kirke was the play to be given, and if the leading lady, Lillian Lawrence, showed to special advantage in the title-role, the leading man, Jack Gilmour, went to the opposite extreme as Pittticus Green. I suppose that it is the leading man's right to choose his part, but I wish that Mr. Gilmour had guessed again in this case. Tony Cummings would have played the part much better, and Mr. Gilmour would have proved a superb Dunstan Kirke, which, by the way, was admirably given by William Humphrey. Mary Sanders was the best Dolly Dutton that has ever tried the part in this city.

At the Grand Opera House to-night there was a big audience to see The Great Diamond Robbery, which is getting to be one of the most popular melodramatic offerings of the year. If Madame Janauschek was missed by some from the cast, it cannot be denied that her place was admirably fitted by Jennie Reiffarth, who seems equally at home in comic opera or drama. She was easily the feature of the production, but the entire cast was excellent.

There was one great omission from The Heart of Chicago at the Columbia to-night, and that was the absence of "Biff" Hall. I didn't know that Chicago could get along without him until I saw this piece, which was given for the first time in this city to-night. I must say that Lincoln J. Carter has done great work by joining the Chicago fire and the World's Fair in one melodrama, and the piece made a big hit to-night. The production is unusually elaborate, and the scenery enables one to visit Chicago and yet remain within reach of the delightful and penetrating east winds of Boston.

Hanlon's Superba is the annual Christmas feature of the Boston season, and at the Boston to-night there was a big house to see the many changes which have been brought about in the piece. To Boston audiences the most interesting new comer in the cast was Nelly Daly, for she is a Boston girl, but the other new members of interest included Charles Guyer, the Rossi Brothers, Louise Truax, the Powers Brothers, and Sarony Lambert.

Proprietor Lothrop has a specially organized stock company at the Bowdoin Square this week to present Lost in New York, which now has a chance for itself and is not presented as a medium to introduce a tank of real water. Dan Collyer, who was here only recently in Chimmie Fadden, is at the head of the company, which includes Carrie Collyer, E. L. Snader, William Cullington, John Weber, Frank Lennox, Charles Dalton, W. S. Berry, George Mandall, Dickie Delaro, Nellie Hancock, Belle Morris, Lizzie Clifford, and Baby Blanche.

This is the last week of the run of The Girl from Paris at the Park, and several new features have been added for the closing nights, the most interesting being the new dance by Mabel Clarke. Souvenir calendars are to be distributed at the Wednesday matinee, this being probably the only time in the life of E. E. Rice when the souvenir did not consist of a clock. The Belle of New York is to follow for a limited engagement.

This is the last week of the engagement of In Town at the Hollis Street, and next week comes the long expected engagement of Richard Mansfield, who will present The Devil's Disciple most of the time, although Beau Brummel, A Parisian Romance, and Dr. Jekyll and Mr. Hyde will be revived in response to the perennial demands for those pieces.

This is the last week but one of the run of The Circus Girl at the Museum.

Wallace Campbell and Isabel Pitt Lewis are at the head of the cast of The Ranch King at the Grand this week.

The Castle Square has just added a new convenience to its many others by having a well stocked umbrella rack from which patrons may borrow free of charge in case of a sudden storm.

The Geisha is one of the latest attractions to be booked for the Tremont.

Kathleen Moot has been engaged as leading lady for J. Walter Kennedy.

When The Heart of the Klondike comes to the Columbia next month I shall insist that Manager Tom Henry take a curtain-call as co-author, for he should have the credit of naming the piece. The production was written and christened The Heart of the Rockies. Then up came the Alaska craze, and Tom suggested having the whole thing up to the Klondike region. That was done without the customary delay of waiting for steamers or for ice to melt, and an up-to-date melodrama was the result.

Colonel Frank P. Stone is going South for a month's vacation.

Several important changes have been made in the Bijou. A new hardwood floor has been laid on the stage, and the house has been repainted and redecorated throughout.

I am afraid that a paragraph in my letter of last week may have been misunderstood. Where I referred to the rehearsals of The Cadets I, of course, did not wish to detract anything from the honors of R. A. Barnet, the author of Queen of the Ballet, who is in charge of the production. James Gilbert is doing splendid work, as he always does, in rehearsing the stage work, while M. B. Gilbert attends to the ballets and dances, and George Lowell Tracy to the music. The orchestration of the piece will be made by Mr. Tracy, and William Gill is getting up two elaborate scenes for the production.

Louise Mackintosh has the sympathy of her friends in the death of her younger sister, Bessie Hart Mackintosh, which occurred at her home in Brookline, on Dec. 15. Miss Mackintosh came from Denver in time to be with her sister before her death, which was unexpected and a great shock, although she had been ill for some time.

Apropos of the big hat cards in Boston, mention of which I made last week, the first house to use a neat card was Keith's, which had this printed the week after the Aldermen passed the order:

Covering of the Head in Places of Public Amusement.

Persons sitting behind you make complaint that your head covering obstructs their view of the performance. Will you not kindly remove it?

The following is an extract from the regulation passed by the Board of Aldermen on the subject: "Nor shall any person be allowed to wear a covering for the head so as to obstruct the view of any person in such place."

Failure upon the part of the management to enforce the foregoing (upon request of a patron) is liable to be followed by forfeiture of license. Please comply.

As a result of this gentle reminder few women wear their hats at Keith's during the performance. They have a dozen different forms of cards referring to such abuses as rapping on the floor with canes or umbrellas, loud talking, and the like. They are handed quietly to the person breaking the rules by one of the ushers, and there is never any trouble afterward. Keith's is another place where the right thing is always done in the right way.

Andrew Mack in An Irish Gentleman will come back for another Boston engagement as the result of a juggle of bookings at the Museum. The date is indefinite, as Cumberland '61 will follow The Circus Girl's run.

Margaret Dibden, who was one of the hits of Coon Hollow, was returning to the place where she was a girl. She is the daughter of Harry and Fanny Addison Pitt, and has many Boston friends.

Tony Cummings, as I hinted in THE MIRROR last week, has decided to devote his attention to acting at the Castle Square, and for that reason he has resigned his position as general director. He will remain as a member of the stock company which he organized with such success that it is now a permanent Boston institution and a credit to the city. His admirable judgment has been shown in many ways, and personally I am delighted that we will have more chances to see some of his clever work in comedy.

Little Lord Fauntleroy is going to have another revival at the Castle Square with prac-

tically the same cast as that which was seen here before.

The Theatrical Mechanics had a most successful benefit at the Boston, Dec. 16. Practically every house in the city was represented in the long bill, and the house was crowded with those who like that sort of a bargain counter entertainment.

The members of the Playgoers' Club hope to finish the business of the annual meeting at their gathering to-morrow, but they will have to hurry on their business, for a reception to Amanda Fabris is scheduled for the same afternoon. Rev. Loren B. McDonald, of Concord, spoke on "The Religion of the Future and the Stage" at the meeting last week.

JAY BENTON.

WASHINGTON.

Farce for Christmas—Cumberland '61—Amateur Attractions.

(Special to The Mirror.)

WASHINGTON, Dec. 20.

George Broadhurst's successful comedy, What Happened to Jones, is the Christmas week attraction at the New National Theatre. The opening to-night was an assurance of a successful stay, for the play made a laughing hit with the large audience in attendance. George C. Boniface, Jr., William Bernard, Reuben Fax, George Ober, Cecil Kingston, Anne Belmont, Kathryn Osterman, Mattie Ferguson, Florence Robinson, Rose Stuart, Mrs. E. A. Eberle, and others of the excellent cast scored strongly in appreciation and applause. Fanny Davenport will follow.

Cumberland '61, Franklyn Fyle's interesting military drama, opened to an excellent house at the Lafayette Square. The play was strongly interpreted by Edgar L. Davenport, John E. Kellard, W. J. Ferguson, Frank Losee, Lionel Barrymore, Charles G. Craig, Richard Webster, Florence Rockwell, Amelia Summerville, Millie Sacket, and others. Secret Service and William Gillette come next.

The Columbia Theatre has the Passion Play, illustrated by the Lumiere process of moving pictures, and ably lectured upon by professor Ernest Lacy. A large audience was visibly pleased with the pictures and discourse.

The Rays in A Hot Old Time opened at the Academy of Music, and their success was instantaneous. Nothing funnier than Johnny Ray in eccentric Irish comedy has been seen here. Emma Ray is a charming second. Bernard Dyllyn, John C. Leach, Frank Lalor, Gilbert Girard, Marshall and Nelson, Josie Claflin, and Pearl Alexander are clever. The week will undoubtedly be a big one, for A Hot Old Time is an entertainment that will be talked about. W. A. Brady's magnificent production of Humanity comes next.

McCarthy's Mishaps, with the Irish comedians, Barney Ferguson and Sam J. Ryan, is at the Grand Opera House playing to a large and well pleased audience. A list of bright specialty people includes Charles Eastwood, Phil Mack, Lew Spencer, Lottie Medley Murphy, James W. Reagan, Camille Martin, and the Carlisle Sisters. The attraction at this house for New Year's week will be Mrs. Fiske in Tess of the D'Urbervilles.

The Choral Society will render "The Messiah" at Congregational Church, Tuesday, Dec. 28, assisted by the following principal soloists: Madame de Dias-Albertini, soprano; Fielding Roselle, contralto; E. C. Towne, tenor; Ericsson Bushnell, bass, and John Porter Lawrence, organist. The concert is under direction of Josef Kaspar.

Rev. Dr. D. J. Stafford lectured at the Columbia Theatre Sunday night on "The Principle of American Citizenship," for the benefit of the relief fund of a post of the G. A. R. A large audience was present.

Bert Coote, whose Lord Brazenface was one of the hits of The Wrong Mr. Wright, severed his connection with Roland Reed on Saturday for the purpose of re-entering vaudeville with his wife, Julia Kingsley. Owen Westford has been engaged for the part, and he gave a performance Saturday night that had many points of excellence.

A. M. Howard, for fifteen years associated with Manager John W. Albaugh, both at the Grand Opera House and the Lafayette Square, as dress circle door-keeper, has resigned because of ill health, and Mr. Howard's son, Walter Howard, has been appointed to the position.

Ellen Vockey, the elocutionist, will give a dramatic and musical recital in costume at National Rifles' Hall to-morrow night for the benefit of the poor of the city. Miss Vockey will recite "One Night at a Carlsbad Hotel," "Juliet Before Her Marriage," "Rosalina Quoting Shakespeare," "The Choice of Arms," and the curse scene from Leah the Forsaken.

The performance of Rosedale by the Carroll Institute Dramatic Association at the Lafayette Square Wednesday night was of decided merit and excellence, and was keenly appreciated by a large audience. Edward J. Walsh as Elliott Grey made a conspicuous success and was the recipient of great applause.

Princeton University Glee, Banjo, and Mandolin Clubs will give a concert under society patronage at National Rifles' Hall Thursday, Dec. 23.

This is announced as the last week of the biograph at Willard Hall. JOHN T. WARDE.

BALTIMORE.

Lyceum Stock's Hundredth Performance—A New Theatre—The Week's Attractions.

(Special to The Mirror.)

BALTIMORE, Dec. 20.

James A. Herne opened a week's engagement at Ford's this evening, again appearing in his artistic interpretation of Nathaniel Berry in Shore Acres. Among the players who appear with Mr. Herne are Robert Fischer, James T. Galloway, Franklin Garland, Herbert Flansburgh, Charles E. Fisher, P. Leach, John V. Dulley, Robert L. Clark, Alice Crolius, Grace Gayler Clark, Marion Cullen, Myra Clark, Mattie St. John, Lucille A. Walker, Hazel K. Clark, Gladys Crolius, Edith Faliaperro, and Julia A. Berne. The performance was as delightful as ever. Next week The Lilliputians.

Roland Reed and Isadore Rush entertained a fashionable audience this evening at the Academy of Music, where they appeared in The Wrong Mr. Wright. The next attraction will be The Whirl of the Town.

The bill at the Lyceum Theatre this week is Pinero's delightful farcical comedy, The Amazons, and a week of unceasing laughter is in store for the patrons of Mr. Albaugh's Stock company. A feature of the week will be the one hundredth performance of the stock company on next Wednesday evening, when handsome souvenirs will be given to every one purchasing a seat on the first floor. The fact that this charming company of players has reached its one hundredth performance must set at rest any doubt as to the genuine and unqualified success of Mr. Albaugh's venture. The next play presented will be The Charity Ball.

A Guilty Mother is the attraction at the Holliday Street. The play is written upon the theme that "A good woman's love redeems the world," and is sensational enough to satisfy anyone. A Boy Wanted will follow.

Tunis F. Dean, of the Academy of Music, has been quite ill for the past week, but is now much better.

The daughter of John Flood, the popular member of Manager Albaugh's Stock company, has been very ill at the Maryland University Hospital for several weeks past. She is now improving.

Manager Herman, of the Monumental, will on Christmas Eve open a theatre for the presentation of plays in the Polish-Jewish jargon. There are many of this race here, and that the venture will be profitable there is little doubt. The building to be used is directly in the rear of the Auditorium, and was known formerly as the Amphitheatre. It is being remodeled, and will be called the Thalia. It will form a circuit with the Windsor and Thalia Theatres, New York, and the Arch Street, Philadelphia.

HAROLD RUTLEDGE.

ST. LOUIS.

Bills for the Week—The Columbia's Opening—Personal Paragraphs.

(Special to The Mirror.)

ST. LOUIS, Dec. 20.

Kathryn Kidder opened at Fourteenth Street last night in Madame Sans Gene, supported by a good company. There was a good audience present.

To-night Wilton Lackaye began an engagement in his new comedy-drama, The Royal Secret, at the Century. The performance was an excellent one and thoroughly appreciated by a fair audience. The character taken by Mr. Lackaye in the play is thoroughly suited to him, and the stage settings and costuming are very fine.

Havlin's had two big audiences yesterday when the funny farce-comedy, McFadden's Row of Flats, began its engagement. There are a number of very clever comedians, vocalists and specialists in the company, and the fun was fast and furious.

Hopkins' Grand Opera House has a very strong bill this week. Both performances drew big audiences yesterday. Esmeralda was well given by the stock company. The much looked for Visions of Art made a big hit, and Colone Hopkins kept his promise by furnishing some strikingly beautiful pictures. The vaudeville bill will include El Zobedie, Adrienne Ancion, Richard Pitrot, Phyllis Rankin, Billy Carter, George Austin, and Miles and Ireland.

Harry Morris' Twentieth Century Maids packed the Standard twice yesterday. The patrons of the house knew what they might expect, and from the way the entertainment was received they were evidently not disappointed. There were many high-class specialties presented.

To-night Modjeska, supported by Joseph Haworth, opened at the Olympia in Magda. During the week Mary Stuart, Camille, and Macbeth will be presented.

The Imperial had a change of bill yesterday, with Don Cæsar de Bazan, William Redmund, the new leading man, making his first appearance. He gave a strong and forceful presentation of the leading role. Fanny McIntyre scored a success as Maritana. The attendance at both performances yesterday was good.

The first benefit announced is that of Manager Billy Garen, of Havlin's, which will take place Feb. 7, with Down in Dixie. Manager Garen's great popularity and the way he has managed the Havlin for the past three seasons has made him a favorite with every one.

Charles N. Salisbury, the manager of the New Columbia Theatre here, spent several days in town last week consulting with the owners and arranging for the opening, which is expected to be in February. The contractors are doing very rapid work.

Joe Natus, with A Black Sheep, at Havlin's, last week scored a success in singing "On the Banks of the Wabash." Next season he will go into vaudeville with Arthur K. Deagon in a sketch.

Alexander Spencer, with The Black Sheep company last week as musical director, has left them to join A Stranger in New York. He has been quite ill for the past three weeks. He probably will be seen here next Summer at Uhrig's Cave.

Gardner Crane, late of The Last Stroke company, which is reorganizing, has been engaged to play juvenile roles at the Imperial.

The Great Western Show Printing company, which made an assignment some time ago, is on its feet again. The court has annulled the receivership. W. C. HOWLAND.

CINCINNATI.

The New Stock Company at the Pike—Bills for Christmas Week.

(Special to The Mirror.)

CINCINNATI, Dec. 20

Julia Marlowe's engagement at the Grand in For Bonnie Prince Charlie was postponed today until Wednesday, owing to the indisposition of that actress, who is suffering from sore throat. On Friday night the first performance of The Countess Valeska will be given. One Round of Pleasure is underlined.

At the Walnut Burt Haverly and Laura Biggar opened yesterday afternoon in Blaney's farce-comedy, A Railroad Ticket. They are surrounded by clever performers and give an enjoyable performance. The attendance was large.

The Christmas week production at the Star is Darkest Russia, in which Brady's Stock company opened at the matinee yesterday. The admirable company and fine scenic effects made an interesting performance.

Heuck's had two large audiences yesterday to witness Davis and Keogh's The Sidewalks of New York. Paul J. Guslin makes a sensational dive into a tank in the third act. Next comes James J. Corbett.

World, Keller and Mack are at Manager Anderson's cozy Fountain Square this week in the musical comedy Town Topics. It contains a host of amusing songs and pretty dances, and the actors are very entertaining.

The Banda Rossa will give four concerts at Music Hall on Christmas Day and the day following.

The Pike is dark this week, preparing for the change in the policy of the house. On the afternoon of Christmas Day the James Neil Stock company will begin its season in a production of The Charity Ball. There will be a few vaudeville acts given from time to time, and matinees will be on Wednesday, Saturday, and Sunday instead of every day as formerly. Mr. Neil was last seen here as leading man for Mrs. Fiske two years ago, and made a marked impression. With stock companies at the Pike and the Star we are well equipped in that line this winter. The prices at the Pike will be lowered slightly. The first ten rows in the orchestra will be 50 cents, the rest of the auditorium floor 35 cents, and the balcony 25 cents. The stock company is made up of the following well-known people: James Neil, leading man; Edythe Chapman, leading lady; Joseph B. Everham, comedian; Herschel Mayall, heavies; Charles F. Wyngate, light comedy; Eunice Shackelford, comedy; Edward Titterman, characters; Walter Clark Bellows, stage-director; Kate Blancke, juvenile; Jennie Daley, second leads; Grayce Scott, soubrette; Agnes Maynard, grand dame; Emma Lindbery, ingenue, and Elsie Bierbower, child parts. Angela Dolores was added to the company to-day.

A. R. Gosling is now connected with Louis Ballenberg's Musical Bureau.

WILLIAM SAMPSON.

THE LEAGUE BAZAAR A SUCCESS.

The Woman's Professional League Bazaar at the Waldorf ended Saturday night after a highly prosperous run of three days. There was always a crowd present and the sum realized from the sale of tickets alone was very large. The room was tastefully decorated with multi-colored festoons and draperies, filled with flowers, and gaily designed booths, which looked especially pretty by electric light. The offerings for sale were more than usually attractive, and the spectacle of noted women for shop girls brought many.

The sale of dolls dressed to resemble certain favorite actors proved as popular as ever, and large sums were paid for some of the minature statues. A little one dressed as Rose Coghlan in her new play was knocked down by that enterprising actress for $191. Tiny images of Julia Arthur, "Aunt" Louise Eldridge, Ethel Barrington, and a score more brought big prices, while one of Lillian Russell, auctioned by the singer's daughter, brought a pretty figure.

All in all, the bazaar was a great success, and a large sum went to the charitable coffers of the League. Chairwomen of the different booth committees were Alice F. Webber, Roselle Knott, Anne Warrington, Mrs. J. S. Ferguson, Mrs. Grace de Almagro, Mrs. Hattie Skiels, Mrs. John Herne, Grace Huntington, Mrs. Fred G. Ross, Mrs. William L. Fitzgerald, Mrs. J. J. Goodfriend, and Alice Brown.

MADISON SQUARE OPERA COMPANY FAILS.

After a brief but eventful life of one week the Madison Square Opera company closed last Saturday night. As a matter of fact, one-half the organization lived several minutes after the other half had gone. Even on the opening night there were ugly rumors about insolvency in the air. The performance of Faust went on under disadvantages until Saturday night, when the male chorus demanded salaries. Manager S. A. Stevenson made a few remarks about the time salaries were due, but the chorus would have nothing to do with it, and so the rest of the opera, including "The Soldiers' Drinking Song," was sung without a male voice outside of the principals. Rose Leighton, who was singing Martha, had also heard the talk, and did not appear for the performance. In consequence an understudy went on. After this entertainment the dates with the house were canceled, and the Garden Theatre will be dark all this week. Manager Stevenson was on Sunday brought up in the Jefferson Market Police Court on the complaint of Mrs. Helen Blair, who cashed a bad $75 check for him. He was discharged, as the case was one for civil action.

SAID TO THE MIRROR.

ED F. JEROME: "My enterprises, Paris Beauties, Nos. 1 and 2, Paris Golf Club, A and B, A Drummer in New York, and Klondike Komedy Ko, have played to paying business all season. I will manage next season the tour of O'Brien and Walsh's Comedians, presenting for the first time Frank O'Brien and Billy Walsh's farce-comedy, A Show Wanted."

GEORGE A. WRIGHT: "For the benefit of my friends I desire to state that the George Wright who died in Boston a short time ago is not myself. My wife and I are still with Jacob Litt, and my daughter, Edith, with Mrs. Fiske."

H. B. STEVENS: "The Maid of Marblehead company was closed because dates were canceled on account of a lack of proper paper, and bookings were at such rates that we cou'd not accept them. The few performances of the work, under Jesse Williams' direction, proved that it has the elements of success, and it will be produced again in the near future."

Mrs. S. LUTHER: "Through THE MIRROR allow me to extend my sincere gratitude and appreciation of the kindness and help I have received through the Actors' Fund in my hour of grief, in the death of my only child, Gladys Luther, of A Bunch of Keys. The Fund is a noble charity, and its good work cannot receive too much praise. Let me thank, also, Gus Bothner and other friends who have come to me in my hour of need."

W. W. SCANE, manager Grand Opera House, Chatham, Ont.: "Allow me to thank you for your kindness in inserting notice regarding my open time in the 'Matters of Fact' column of your valuable paper. I have had a number of applications for open time since my 'ad.' appeared in last week's MIRROR, many of which are attributable to that 'ad.' I feel amply repaid already for the money expended in advertising my open time in THE MIRROR."

PUNCH ROBERTSON: "I will open a No. 2 company after the holidays. It will be headed by a soubrette star. Business has been tremendous; my Texas business for nine weeks averaged over $2,000 a week—in spite of yellow fever."

A. C. DORNER: "Kindly contradict the statement that the Katie Rooney company closed on Dec. 18. The facts are that the company will simply lay off a few days before Christmas—as many an organization does—principally to strengthen the cast, making three changes. I presume that the suggestion was furnished by one of the retiring members."

WHITAKER AND CROSSLEY: "We cannot attempt to answer all the questions asked concerning our prize offer for a title for the Russell Brothers play. The amount of mail received in answer to our advertisement for a title was startling. The question most asked is: 'How many titles may one person send?' As we are after a title, the more received the better are our chances to be suited. Two letters have submitted over one hundred titles each. Letters came from all ends of the United States."

J. BUD MILLS: "Please deny in THE MIRROR that the Josie Mills company stranded in Port Huron, Mich. I have been in the Northwest since the beginning of October, and not out of Canada at all. I will, however, state that I was compelled to lay my company off for a few days to enable me to secure a couple of reliable actors. We were unfortunately in a section of the country where it was impossible to replace people on short notice."

AMONG THE DRAMATISTS.

Charles Eugene Banks and George K. Cook's new play, Hampton Roads, was successfully produced recently at Davenport, Iowa, by amateurs.

Santee, Octavus Cohen's four-act Southern comedy-drama, will be produced next month by the Brooklyn Park Theatre Stock company. The Waif of Sefton, a three-act Elizabethan drama, by Mr. Cohen, will be produced on the road next month by Manager Earl Burgess, Little Irene Myers being featured in the title-role. It may be seen in this city this season.

Charles Emerson Cook, author of The Walking Delegate, has his new comedy, The Chorus Girl, almost ready for rehearsal.

Hobart Chatfield Chatfield-Taylor, who is writing a play for early production here, is cruising along the North African coast in the yacht *Varuna*.

George Hibbard's new play, Marlborough, for the Lyceum Stock company, is based upon the life of the historic Duke before his wedding with Sarah Jennings.

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THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents an agate line. Quarter-page, $40; Half-page, $75; One page, $140.

Professional cards, $1 a line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.

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THIRD AVENUE—The Sunshine of Paradise Alley.
WEBER AND FIELDS'—Pousse Cafe.
WALLACK'S—A Ward of France.

JANE HADING'S jewelry, sold at auction last week, must transcend in its variety that of any stage celebrity. The catalogue itemizes a lapdog's collar, studded with diamonds, that fetched $1,000; and a dog collar, with superb pearl and diamond pendants, that was sold for $7,000. As the happy animals which these things adorned are not said to have been disposed of, they probably still belong to the *entourage* of this famous player, whose sentiment in keeping them, though disposing of their glittering paraphernalia, may be commended. And yet one with eyes to see may discover that fashionable women in New York society have canines on public view almost as lavishly accoutred as was JANE HADING'S.

THAT was a decree of what we are taught to look upon under the name of justice, the other day, in this city, that will inspire reflection in the mind philosophical. An East-side actor—the star in a Yiddish play founded on a horrible murder that has filled the newspapers of late—met the critic of the Jewish *Herald* on the Bowery and gave him a beating. The critic had condemned the actor's work. The critic caused the actor's arrest on the ordinary charge of assault and battery. The judge dismissed the complaint, but without decreeing that the critical injury had been adjusted through the assault before the case came into court.

BERNHARDT has newly distinguished herself in a play in which she appears as an anarchist, and according to a cable of even date with that which chronicled her freshest artistic effort, she is herself the threatened victim of a woman whose methods are anarchistic. After all there is a poetic unity in SARAH'S press work which lifts it even above the ingenuity of American press work.

SEVERAL stock companies organized for local work have failed since the season began. Other stock companies of the kind have succeeded, however, and still others have been formed with promise of success. The stock company, under present theatrical conditions, is evidently a growing element in amusements.

THE CHRISTMAS MIRROR.

OBEYING a habit that has endeared it to its thousands of friends and patrons THE MIRROR has again sent out a number in holiday dress to greet its readers in the merry spirit of the season, giving the cheer of Christmas and wishing all the happiness that a New Year may bring.

It is good to turn thus annually from the more serious and exacting ardors of professional duty to the relaxation and inspiration that holiday wit and wisdom may furnish—to drop the records of performances, stop scanning time-tables, cease from troubling over what unhappy experience the next "stand" may hold in reserve, and take surcease from worry about future developments of "the season." In the pages of the Christmas number—brightened by the pens of many members of the profession who newly prove their usefulness to mankind and their fellows, and pictured by artists who themselves have other happy constituencies—all will forget for the moment the grind of ordinary existence and be translated to new scenes, mingle with new peoples, and from the excursion return refreshed for regular duties.

For many years THE MIRROR has made felicitous holiday. For many years, in its Christmas number, it has emphasized its steady growth in the confidence and affection of the great profession of which it is to-day the best known representative the world over. And in these holiday issues the general public, with which THE MIRROR stands in remarkable esteem because of its record and its principles, meets under happy auspices and mingles to new knowledge with the profession held dearer than all others because of its power to add to the inspiration and the joy of life.

In the future, as it has in the past, THE MIRROR will try to deserve all that it enjoys. In turn it wishes and will work for all deserving prosperity in others in any way related to the theatre. And with this promise it asks its readers to open the Christmas pages in the belief that they will contribute in no small measure to seasonable pleasure.

THE RIGHT TO LAUGH.

THE right to laugh—the privilege to enjoy that relief which laughter affords—the inherent, natural, and irrepressible impulse to demonstrate upon any excitement of the risibles that human kind may feel—was, perhaps, never questioned seriously until last week, when two well-dressed men of intelligence who, happening into a Broadway theatre for an evening's amusement, and therein finding excitement to merriment in the fictitious solemnity and the artificial romance of a play there enacted, were expelled from the house for enjoying the performance in the contrary spirit that it would actuate in any person of intelligence.

If this is to be a precedent, the theatrical managers guilty of such an attempt to prevent natural impulse might insert lines on their programmes making it necessary for persons who might buy tickets to their various entertainments to put on a melancholy front at comedy, to accept burlesque as a serious affair, and to shout in glee at tragic representation.

Strangely, however, newspapers here and there are poking fun at the solicitude of the particular management for a proper expression of feeling at the particular play for laughing at which the gentlemen of intelligence were cast out of the theatre last week, and it is said that another manager indirectly interested in the same play, in consequence of journalistic jests over the episode, has instructed the house manager hereafter to permit laughter or any other demonstration that will discover interest relating to any human emotion that may be awakened by the drama in question.

THE special writer for the Baltimore *American* whose letters are dated from New York in a recent despatch dwelt upon matters of current interest with this preface:

The great problem of theatrical management in New York is described as a result of the unending conflict between art and commerce. A conscientious manager of correct ideals is usually retired quickly from business through a lack of popular appreciation.

This presents but a moiety of present truth, and it is in itself untrue in assuming that the conflict between art and commerce in the theatre is unending. There will come an end to this conflict, and art will triumph, because, contrary to the foregoing dictum, a conscientious manager of correct ideals is never "retired quickly from business by popular appreciation," although he may be retired for the moment by a combination of sinister circumstances which the public, seeing only superficial things, does not quickly grasp. "The mills of the gods grind slowly," and public knowledge of a debasement of its amusements for selfish purpose is slow to materialize. But even the gods cannot save meretricious caterers when the public finds them out.

PERSONAL.

COQUELIN.—Ernest Coquelin, of the Théâtre Français, Paris, brother of the great French comedian, will arrive in New York about February 15 to give lectures and monologues in America. He will remain in this country only a month.

WALTINGER.—Bertha Waltzinger has been engaged to succeed Nella Bergen in the De Wolf Hopper Opera company.

FANCIULLI.—Francesco Fanciulli, who succeeded John Philip Sousa as leader of the Marine Band at Washington, has been selected to conduct the Seventy-first Regiment Band in this city, replacing Felix Eben, who retires after many years of service.

JARRETT.—Henry C. Jarrett, the veteran manager, was in Syracuse last week to see the performance of James Young, whom he regards as the most promising of American tragedians.

EYTINGE.—Rose Eytinge has joined McKee Rankin in the School of Acting at the Murray Hill Theatre. As Rose Eytinge is known as a successful teacher, and as she numbers among her pupils some of the foremost players now actively engaged, the new association should be a success, and the school thus newly established should give us some good specimens of dramatic work.

NANSEN.—Dr. Fridtjof Nansen, the Arctic explorer, lectured last Friday and Saturday at Carnegie Music Hall, these appearances being announced as his final hearing in this city.

GOLDEN.—Grace Golden will sing the soubrette role in The Queen's Lace Handkerchief with the Castle Square Opera company at the American Theatre this week.

MARLOWE.—Julia Marlowe received last week, at Louisville, a big bouquet of roses, bearing the card of "the Gallery Club," and inscribed with a pretty quotation from the poet Marlowe.

HERNE.—Julia A. Herne, daughter of James A. Herne, appeared last week in Washington as Helen Berry in Shore Acres, replacing Marion Cullen at several performances.

CAMERON.—Rhoda Cameron, who was compelled by illness to retire two years ago from the Lyceum Stock company, has regained her health and has been re-engaged for the company.

BANCROFT.—Sir Squire Bancroft, the English actor who was knighted during the Queen's Jubilee, will give a series of readings in this country and in Canada, beginning in February.

GALLATIN.—Alberta Gallatin, who closed last Saturday with Joseph Jefferson, will go out soon, supported by Kendal Weston and a strong company, under the direction of George Buckler. She will play Camille, The Ironmaster, A Scrap of Paper, Carmen, and Denise.

SEYMOUR.—Maribel Seymour, sister of Blanche Seymour, is seriously ill at her home in Buffalo. She has been for several seasons in Jacob Litt's companies and has written more than one clever little play.

BENTON.—Jay Benton, the Boston correspondent of THE MIRROR, was elected editor-in-chief of the Newspaper Club of that city at its annual meeting last week.

MAYO.—Margaret Mayo, of the Secret Service company, desires to contradict through THE MIRROR the rumor of her engagement to Harold Coudert, a prominent broker of Washington, D. C. Miss Mayo is still fancy free.

BARTLETT.—Kate Bartlett, who has visited the supposed home of Juliet in Verona, has written that, after tramping through a vegetable garden, she reached the tomb, which was covered with cards of visitors, tacked all over the walls.

HART.—W. S. Hart played his first return date on Dec. 16 at Springfield, Ill., and his receipts more than tripled those of his former engagement. He was publicly received by the Governor of the State.

RHEA.—Madame Rhea has announced that she will reappear on Christmas Day under new management.

HOLLAND.—Joseph Holland was unable to appear last Saturday afternoon at Baltimore in The Mysterious Mr. Bugle, because of a corn on his left foot. He fainted after the play, Friday night, but appeared Saturday evening, although suffering much pain.

HENLEY.—E. J. Henley withdrew last Wednesday from Madame Viarda's company at the Fifth Avenue Theatre. Clifford Pembroke played his role in Deborah during the rest of the week.

GUILMANT.—M. Guilmant will give his second recital in Mendelssohn Hall on Dec. 28. The great organist will give a new programme, and will be assisted by Emma Juch, who will be heard in New York for the first time this season.

WYNDHAM.—Charles Wyndham, it was rumored, intended to introduce in his new theatre in Charing Cross, London, a typical American roof-garden. Now, however, it is found that the architect's plans contemplate nothing of the sort.

TREE.—H. Beerbohm Tree has arranged with Robert Buchanan for an adaptation of Paul Bourget's story, "André Cornélia," for early production in London.

BOYNE.—Leonard Boyne, remembered here in The Prodigal Daughter, has been out of the cast of Sporting Life, in England, owing to an accident from which he is now happily recovered. Sam Sothern played his part during his absence.

SAINT-SAENS.—The composer, Saint-Saens, now in Madrid, has been appointed by the Queen Regent commander of the Isabella Order and member of the Royal Academy.

PATTI.—Madame Adelina Patti gave a concert on Dec. 14 at Albert Hall, London. Her voice is said to have last none of its freshness, sweetness or delicacy.

A WINNING FIGHT.

Rochester Democrat and Chronicle.

THE NEW YORK DRAMATIC MIRROR, the most ably conducted and most valuable dramatic paper published in this country, is now strengthening its claim on the admiration and support of all friends of the stage by the gallant and winning fight it is making against commercialism in the American theatre.

SWEARS BY THE MIRROR.

Syracuse Times.

The paper I swear by on all occasions is THE DRAMATIC MIRROR, the finest and most popular theatrical paper published.

LETTER TO THE EDITOR.

WHERE ARE WE AT?

NEW YORK, Dec. 17, 1897.

To the Editor of The Dramatic Mirror:

SIR.—Those were ringing words which fell from the pen of P. J. Reynolds, in his public arraignment of his associates, and though an entire week will have elapsed ere another issue of your paper, the reverberations of Mr. Reynolds' impassioned speech will not yet have reached the furthest limits where our actors are.

It is well the worthy secretary of the Actors' Society prefaced his remarks with the explanation that he spoke personally in addition to his semi-official statement, for there is no mistaking the sentiment that must necessarily be apart from the "restrictions of his office," though the line of demarcation is not distinctly drawn, and it is a matter of congratulation that he has not committed the organization he represents to such radical utterances.

Referring to the Actors' Society, it must be stated that many have joined this organization under various misapprehensions. Proselyting was conducted upon gregarious lines, but the representations of the missionaries who take credit to themselves for the large number of conversions were not always in accordance with the tenets of the "new idea," as exemplified by later developments, nor did they include any suggestion of the proposition since presented of affiliating ourselves with a body of workers who, while unquestionably our "political peers," and whose position in the field of human endeavor we may not look upon with contempt, are alien to us in every matter of fraternal and professional interest.

Suppose the active thinkers of the Actors' Society ponder longer, devise some less revolutionary though not less radical measure that will tend to weld rather than to disintegrate its homogeneous elements, and then present for the general consideration and approval of the profession a basic principle upon which we all may stand united in universal accord and mutual sympathy. That nothing has yet been done along this line argues that there remains much to do. The actor has a moral if not a political right in the community in which he lives and to whom he renders pleasing service as an entertainer, giving to the brain wearied and physical workers of the busy world a few hours of brief respite from the toil and worry of a harassing day, and by virtue of our supine helplessness we may demand not only the good will but the aid of legislature and of society at large, whose millions contribute to the prosperity of the theatre. We, as a profession, are but a handful at most. One large department store in any of our cities numbers nearly as many employes under its single roof as are engaged in the entire stage-craft of America. That the majority of us do not vote and have no political status is lamentably true. That many of us (being women) cannot vote is equally admitted. Yet because of this disfranchisement shall we be committed by any public sentiment to the pillory of unscrupulous managers, who number against us as but one to ten? Let us build our Society upon a foundation of right and justice, and we may rear an edifice whose beauty must compel the admiration of all who look upon it, and win for us the respect of those who are now prone to vilify us and to heap imposition upon our class. And if the existing laws are inadequate for our protection in the honorable pursuit of our calling, I do not believe there is a self-respecting legislator who will turn a deaf ear to our righteous appeal.

However, despite all discussion, Mr. Reynolds assures us, semi-officially, that we are not yet affiliated and may never be. Meanwhile, pending this one solution of our dire needs, the Actors' Society must remain moribund in its purpose. The Federation of Labor is the solitary lode star toward which our hopes have pointed, and failing to reach this eventuation, what shall follow? Or, attaining that much-to-be-desired end, how shall we use the power then to be placed in our hands? "Where are we at?"

HERMIONE.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

INQUIRER, Brooklyn, N. Y.: Josephine Gallmyer died at Vienna, Austria, Feb. 3, 1884.

S. B. C., Detroit, Mich.: Abby Sage Richardson dramatized The Prince and the Pauper.

G. L. T., Chicago, Ill.: Led Astray was produced at the Union Square Theatre, New York city, on Dec. 6, 1873.

F. W. H., Decatur, Ill.: J. H. Haverly was recently in New York city. A letter addressed care of THE MIRROR would reach him.

E. P. REYNOLDS, Nashville, Tenn.: Modjeska appeared for the first time in Odette in this country at Booth's Theatre, New York city, on Jan. 1, 1883.

E. SINGLETON, New York city: Mrs. Harriet B. Chanfrau was at Canton, Pa., last Summer. Her agents are Howard and Doyle, 76 Dearborn Street, Chicago, Ill.

H. A. BARROWS, Pawtucket, R. I.: Communicate with Marks and Norman, Broadway and Thirty-eighth Street, New York city. They may be able to procure you a position as a chorus singer.

FRANK K. EVANS, Springfield, Mass.: Sarah Bernhardt made her American debut in the title-role of Adrienne Lecouvreur at Booth's Theatre, New York city, on Nov. 8, 1880.

L. E. S., East St. Louis, Ill.: Branch O'Brien may be willing to answer your question in regard to the general duties of an advance agent. His permanent address is Patchogue, N. Y.

Mrs. M. E. KENNEDY, New York city: Catherine Beach was in Philadelphia a month or two ago, when she told a reporter that she was going to the Klondike. A letter addressed to her care of THE MIRROR might reach her.

W. M. C., Louisville, Ky.: Yes, Uncle Tom's Cabin has been made the subject of an opera. Caryl Florio composed the music for an operatic version of Uncle Tom's Cabin which was presented at Philadelphia May 22, 1882.

C. O., Jersey City, N. J.: Yes, Ludwig Barnay and Ernest Possart played together in this country. They appeared in Othello at the Thalia Theatre, New York city, on April 2, 1888, Herr Barnay as Othello and Herr Possart as Iago.

READER, Hartford, Conn.: Charles E. Callahan can probably answer your question. We have no record of all the Coon Hollow casts. Mr. Callahan may be addressed care of the American Dramatists' Club, 1440 Broadway, New York city.

INTERESTED READER, Brooklyn, N. Y.: Robert Hilliard did not play the title-role in the original cast of Mr. Barnes of New York. The play was produced at the Broadway Theatre, New York city, Oct. 15, 1888, with the following cast: Count Musso Danello, F. F. Mackay; Edwin Girard Anstruther, E. H. Vanderfelt; Burton H. Barnes of New York, J. H. Gilmour; Tomasso Monaldi, Ralph Delmore; André de Belloc, F. Rineau; Antonio Paoli, R. B. Gibbs; Bernardo Salicetti, S. G. Enos; Casper Lefebre, W. Fletcher; Mateo, Alfred Kline; the Principal, R. Dillon; the Second, Mr. Henderson; Maria Paoli, Emily Rigl; Enid Anstruther, Isabelle Evesson; Lady Chartris, Effie Germon; Maud Chartris, Frankie Kemble; Isola, Helen Corlette.

THE USHER.

The Rochester *Democrat and Chronicle*, which follows stage matters with great judgment and unusual knowledge, says truly that "the stock companies have come to stay, and it is a mighty good thing for the American stage that they have."

It is pointed out that these companies "furnish a check on the mere speculators in theatricals and force them, for their pockets' sake, to show some respect for the rights of the drama and of the drama-loving public." The stock company projects, limited in number and largely experimental at first, have multiplied rapidly and in the majority of cases are proving steadily profitable.

They are the means of giving employment to several hundreds of experienced actors who otherwise, under prevailing conditions, might be without an occupation; they enable talented young people to gain invaluable practice and experience; they provide media for the presentation of good American plays that were previously shelved, and they educate the public by offering worthy work at popular prices.

The standard of performances in a number of these companies is higher than that prevailing in many touring companies.

The Frawley company, of San Francisco, has built up a reputation that is by no means local. The company conducted by Mr. Albaugh at the Lyceum in Baltimore is drawing constantly the largest and the best audiences in that city. And there are organizations in other cities that are similarly successful.

The Pike Opera House in Cincinnati will join the stock ranks on Saturday, arrangements having been made with the Neill company to make that favorite theatre its permanent home.

Theatrical business took a slump all over the country last week. The natural explanation is that it was the week before Christmas.

Many companies are "laying off" this week, preparatory to resuming on Christmas Day.

The holidays fall unfortunately this year on Saturday, and that cuts out the customary extra performance, while the five other days of the week are perhaps the worst on the whole calendar for theatrical purposes.

From Chicago word is received that Adolph Lutgert, on trial for wife murder, says he is confident of acquittal, and that "he will go on the stage as soon as he can make the necessary arrangements."

If Lutgert proves his innocence the wisest thing he can do is to return to the business of sausage-making.

Even in the present state of commercialism there is no niche in the dramatic temple awaiting Lutgert.

Judge Patterson's assertion, in a speech before the Phi Delta Phi Law Club last week, that the bar "is no longer a profession, but a mere trade," and that there are only four great cross-examiners to-day in New York, has created a stir.

Several of Judge Patterson's associates on the bench differ from these dicta and take issue with him, while of course the legal fraternity are up in arms.

Among the able cross-examiners that are mentioned in refuting Judge Patterson's criticism are Elihu Root, Bourke Cockran, Austen G. Fox, Judge Dittenhoefer, Abram Kling, and William B. Hornblower.

There are some managers and members of the profession who from personal experience can testify to the fact that the art of cross-examining is not confined to Messrs. Choate, Coudert, Parsons, and James.

Francis Wilson had a severe attack of laryngytis last week. His physician advised him to rest, but he wished to fulfill his engagements on the New England circuit, so he started out.

He played to immense houses in Bridgeport, New Haven, and Waterbury (where he opened the new Poli's Theatre with eclat), and then he was compelled to give up and place himself in the doctor's hands at his home in New Rochelle. His dates for the rest of the week were canceled. At Hartford the advance sale was close on $1,000.

Rest and treatment restored Mr. Wilson's larynx to its normal condition, and he left for Boston at noon yesterday in the best of health and spirits, and opened an engagement at the Tremont Theatre last night to a crowded house.

Harry Kennedy sends me an excellent suggestion as to the best method of increasing and retaining Actors' Fund membership—a suggestion which the Fund trustees will find worthy of serious consideration.

As a theatre manager Mr. Kennedy realizes frequently the difficulty in identifying many of the actors who apply for complimentary admission, and he knows that other managers are often puzzled similarly.

Mr. Kennedy suggests that an annual membership card shall be issued to everyone joining the Actors' Fund, which the holder would be able to produce in cases where it is necessary to establish his identity. While this would not strengthen an actor's claim to courtesies, it would undoubtedly prove of great advantage simply as a means of identification. Of course it would have to be renewed yearly in order to show that the owner was a member of the Fund in good standing.

Mr. Kennedy believes that his simple and practical plan would be an inducement to numbers of professionals to become and to continue members of the Fund, the identifying value of the card alone being worth easily the two dollars a year that Fund membership costs.

The women of the stage require no defense against the alleged attack of Clement Scott, who in an interview for a religious paper is reported to have said:

It is nearly impossible for a woman who adopts the stage to remain pure. The freedom of life, speech and gesture behind the curtain render it almost impossible for a woman to preserve that simplicity of manner which is her greatest charm. What is infinitely more to be deplored is that a woman who endeavors to keep her purity is almost of a necessity foredoomed to failure in her career. It is an awful thing to say, and still more terrible, it is true; but no one who knows the life of the greenroom dare deny it.

Mr. Scott claims to have been misquoted, and he endeavored, it is said, to suppress the interview before it appeared. Until he has established whether the interview was genuine or not it would perhaps be unnecessary to characterize Mr. Scott in its connection, although, as Beerbohm Tree remarks, it will be safe to say meanwhile that "the article will injure neither the stage nor Mr. Scott's reputation."

The "life of the greenroom" is a life unknown in this country, where greenrooms do not exist, and where the foreign practice of admitting behind the scenes friends of the management has never been tolerated.

The talk about the temptations of stage life is always ridiculous. To a virtuous woman there is no more temptation to be wicked on the stage than there is in any other walk of life.

The efforts of a New York daily newspaper to make sensational capital out of Mr. Scott's alleged slanders by publishing replies to them I am glad to say has not been encouraged, as yet, by any persons connected with the theatre who are qualified to speak for the theatrical profession.

To defend the women of the stage against such preposterous libels is to admit that they require defense. Such an admission is an insult to our actresses.

The illness of James K. Hackett is causing great anxiety among his friends. The handsome and popular young actor was stricken with typhoid fever last week, and his condition is serious. Mrs. Hackett and Miss Mannering are at his bedside constantly, and if affectionate care will avail he will worst the disease that is battling for his life.

Typhoid is very prevalent in New York at present. Various theories are expressed as to the cause. Infected water is believed to be the most common source, but Doctor Janeway, the eminent physician, believes that many cases are due to eating uncooked oysters taken from beds in tide-water harbors where sewerage is emptied.

BOOKS REVIEWED.

SONGS FROM THE WINGS. A book of verse by Minnie Gilmore. F. Tennyson Neely, New York.

Minnie Gilmore has inherited the musical gifts of her father, the late Patrick Sarsfield Gilmore, but the melody which his wonderful genius conjured from brass and reed is brought by the daughter from pen and ink. "Songs from the Wings," a book of verses by Miss Gilmore, offers many selections that well repay the reader. Nearly every one of the verses has to do, in some way, with the stage or with its people, and they may hardly fail, therefore, to interest and to entertain the player. A few selections are admirably adapted to the purposes of the recitations, and all trip quite merrily along in sweet rhythm and in pretty harmony of words.

Miss Gilmore, however, seems to look upon the stage with the eye of the pessimist; she paints, for the most part, in sombre hues, and few of her lines appear to allow that there may be, back of the curtain, any brightness beyond that of the calcium or the bunch-lights. For this reason, perhaps, those verses in cheerful vein are the more attractive. "A Coquette of the Ballet" and "Mademoiselle Soubrette" are very dainty specimens, pleasing and refreshing. Many more are equally enjoyable but for that dominant note of gloom. Let us be optimistic in our poesy, whenever we may, for each of us may fill in the shadows of any picture, however bright, out of the darkness of our own experience. Better it is that the singer should suggest the light, the brightness and the laughter. They who choose may supply for themselves the shade or the tears.

There are some dedicatory verses inscribed to the late great bandmaster which are tasteful and full of tender feeling. The book is handsomely bound and well printed.

OPERA HOUSE SOLD.

The Grand Opera House at Tyler, Texas, was sold at public auction on Dec. 2 to the American Loan and Trust company, of this city, which held judgment against the property for $10,000. The sale is subject to the approval of the United States Court. Receiver J. M. Sharp will continue to manage the house, which is one of the finest in the Southwest.

PROFESSIONAL DOINGS.

John S. Terry has repeated this year the hit he scored last season as the shoemaker in Fanny Rice's At the French Ball.

Letters of administration were granted last week to John Drew on the estate of his mother, the late Mrs. John Drew. The estate is worth about $300.

A profitable testimonial performance to John L. Vincent was given last Thursday at the Manhattan Theatre.

Paul Kester's play, What Dreams May Come, will be tried next month at the Broadway Theatre, with Madame Janauschek, Maude Banks, Mrs. Alexander Salvini, Courtenay Thorpe, and William Redmund.

Luna Cooper (Mrs. W. H. Elwood) has been seriously ill at the home of her parents, 128 West 112th Street, since the death of her husband.

Nellie Lindroth, leading woman with On the Bowery, has scored a decided hit in the dual roles of the heiress and the tough girl.

Jerome Hopkins gave one of his characteristic entertainments last Thursday evening at the Madison Square Garden Concert Hall.

Angela Dolores has resigned from Creston Clarke's company.

The Amateur Comedy Club played A Night Off at Carnegie Lyceum last Thursday. The cast included Edward Fales Coward, Jacob Wendell, Jr., Frederic Edgar Camp, Leonidas Morean Lawson, Jr., Gabriel Gordon Cleather, James F. Cushman, Mrs. Judson, Lucile Thornton, Georgie Shippen, and Master Laidlaw.

Charles L. Young has just accepted an offer from Victor Thrane to direct a tour of Mlle. Alice Verlet, the French soprano, who has just arrived from the Opera Comique, Paris. The tour will include Mexico and the leading cities of the United States. Mlle. Verlet will be supported by several well-known artists. She is to appear soon at the Metropolitan Opera House, and on Dec. 20 at the Astoria in a concert given by Anton Seidl.

Agnes L. Saye, late of A Milk White Flag, and Ned C. Wayburn, May Irwin's "rag-time" pianist, will be married on Christmas Day at the Little Church Around the Corner.

Walter D. Greene is maintaining his success with the Lyceum Theatre Stock company in Chicago. His work in heavy roles, such as Delesparre in Led Astray and Count De Varville in Camille, has attracted much favorable criticism.

Frank E. Tracy is in advance of Blaney's A Railroad Ticket, headed by Laura Biggar and Burt Haverly. Business has been excellent.

Channing M. Smith, editor of the Parkersburg, W. Va., *Index*, has written to say that professionals visiting Parkersburg will be cordially welcomed at Trinity Episcopal Church, locally known as the Little Church Around the Corner.

Manager I. C. Speers, of the Marshalltown, Iowa, Odeon Theatre, wishes it known that his theatre was in no way damaged by the recent fire at Marshalltown.

Manager E. P. Simpson has sent out highly gilded postal cards to remind folk that Simpson's Academy is the "surest house in Chicago for melodrama."

Julia Baird was ill last Wednesday, when Roland Davis played her role in The Swell Miss Fitzwell, at the Bijou.

The will of the late Benjamin Lichtenstein, owner of the Harlem Opera House, in this city, was filed last week. The estate was worth $2,000,000.

Helen G. Judson has returned to town after the closing of Kismet.

A. E. Nickinson, son of Mrs. Phillips, made a hit as Hatebad Higgins in a charity performance of Priscilla, at the Casino, Middletown, N. Y., on Dec. 13.

Frank Finch Smiles is making a hit in the part of Small Bottles in Chimmie Fadden, according to the Boston *Transcript*. That critical paper praised his work in that city unreservedly, and could find no fault in his portrayal of George Nash's old part.

The Metropolitan Musical Society creditably performed The Mikado last Saturday at the Waldorf-Astoria, the cast including E. Bramhall Child, John Fredericks, Ralph M. Skinner, Winfield Blake, Victor Baillard, Dr. H. Finkelstone, Margaret Gaylord, Guelma Lawrence Baker, Myra Albertson, and Viola Pratt-Gillett.

Gertrude Willard Hepworth is playing Jean in The Little Minister during the illness of Sara Converse.

A divorce has been granted in Chicago separating Louise Rial from her husband, Jay G. Rial.

The Imperial Theatre, Atlanta, Ga., is to be moved from its present site to one which it is thought will increase its drawing qualities.

H. F. Gruendler has assumed the management of the Opera House at Marquette, Mich. The house has been redecorated throughout.

Frank Maeder, whose arrest was reported in THE MIRROR last week, has been indicted for larceny in the second degree by the Grand Jury at Troy, N. Y.

Lina Jones, of the O'Hooligan's Wedding company, fell down two flights of stairs at the Opera House, Ashtabula, O., Dec. 19. She was injured internally.

Ward and Vokes will be seen in The Governors at Hoyt's Theatre in January.

William Polla, of the Ole Olesen company, and Pauline Stripe, of A Boy Wanted company, were married at Cincinnati, O., Dec. 12.

Howard Powers and Dolly Theobald, are with A. H. Woodhull's old success, Uncle Hiram, playing juvenile and soubrette parts, and introducing their specialty.

THE PROMISING CHILD OF AN ACTRESS.

CATHERINE WARING.

Among the several artistes of European reputation now living in New York there are few if even there is one who has so completely retired from public ken and press comment as Mrs. Elsa Hoffman Waring. This lady, once as well known and valued in Vienna as Mlle. Reichemberg in Paris, has lived in New York for ten years, where her talents have remained as dormant as retirement from the stage could make them. Elsa Hoffman first appeared as a girl in Munich, where her powers were tested by King Ludwig II. in the same original way as that æsthetic monarch employed to grade an opera of Wagner's. As an audience of one, he heard the young aspirant perform her part in a play and engaged her for his Hof Theatre of Munich for three years.

From this pocket edition of a capital Miss Hoffman was called to Hamburg, where at that time the Thalia Theatre held the first place, from which it has since fallen. Yet the reports of the talents of Miss Hoffman were heard in Berlin, where she went after her three years at Hamburg. At the Imperial Court Theatre of Berlin she played many parts, and finally was engaged for the great Barnay's company, traveling through Germany in his support. Finally, in 1883, she joined the company of the Stadt Theatre, and later the Burg Theatre of Vienna, which is called the Théâtre Français of Austria. Here she originated several ingenue parts, among them that of Nora, in The Doll's House, under Ibsen, and Jeanne (Le Monde ou l'on s'ennuie), under Paillberon; when, marrying an American, she came to this city, which she has since made her home.

Of Mrs. Waring's children her youngest daughter is aged eight. Her photographic likeness, by A. B. Core, of this city, is printed above. This little one, named Catherine Waring, is being educated by her accomplished mother for the theatre. Catherine shows more clearly than her brother and sister a talent for the stage, and while her years are still too few to give an idea of the line toward which her nature and inclination may lead her for her best effects, she may probably be far enough advanced in her studies to be seen in public next year. It is her mother's intention to prepare her for the German as well as the American stage. She has now an aptitude for action and pantomime, a clean cut diction, grace, and, as the photograph shows, a charming personality.

ENGAGEMENTS.

Maud Miller, daughter of the poet, Joaquin Miller; Emily Wakeman, and W. G. Beckwith, with Hands Across the Sea.

Edwin Mordant, for leading business with Bowdoin Square Stock company, Boston, opening on Dec. 27 in Harbor Lights, playing Lieutenant Kingsley.

Augustus Halbach, a member of Stuart Robson's company for three seasons, with Theodore Hamilton in Pudd'nhead Wilson.

George R. Edeson, as comedian and stage director for James O'Neil's Stock company at Grand Opera House, Columbus, Ohio.

W. C. Tanner, advance agent; John W. Tattersall, treasurer; Donald Bruce Wallace, Willis Page, and Mrs. Nellie Brown, with Alberta Gallatin.

Faithe Oberg, with J. Walter Kennedy to play leading heavies, opening Dec. 25.

Charlotte Deane has resigned from the Darkest Russia and Bonnie Scotland to join the Madame Sans Gene to play Queen Caroline.

Ellena Maria, to play Peggy Daly in The Great Diamond Robbery. Mae Clare, for the same play.

Grace Spencer, with The Telephone Girl.

Ben T. Dillon, with the Telephone Girl company.

Josephine Knight, for the part of Patience in H. D. Grahame's Lost, a Bride, company.

Queenie Vassar-Lynch, for Miss Philadelphia.

Claire Summers, Carrie Southworth, Mr. and Mrs. Peter Raymond, Mr. and Mrs. James Allen, Frank Allen, F. Ward Marion, George Edwards, and Harry Vernon, with Cora Van Tassel.

Marie Booth Russell, with Robert Mantell.

Minnie Radcliffe, for the Standard Theatre Stock company, Philadelphia.

Kenyon Bishop, for My Friend from India.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

AT THE THEATRES.

Grand—The Secret Enemy.

Romantic melodrama in four acts by Elmer Grandin and Eva Mountford.

Louis Romaine	Elmer Grandin
Pierre Beauchard	John De Gez
Maurice de Franco	James W. Bankson
Count de Treville	Charles McDonald
Paul Bazin	A. D. Richardson
Victor Lecroix	S. Lee Daniel
Monsieur Gilbert	George MacIntosh
Officer of the Guard	May E. Mitchell
Lucette Lecroix	Ada Morton
Madame La Roch	Etta Moran
Alline Regay	Lillian Bowen
Nannine	Eva Mountford
Marcelle Beauchard	

The Secret Enemy, which has been presented this season in Boston and Philadelphia, was seen for the first time in New York at the Grand Opera House last evening. The audience seemed well pleased with the performance and bestowed considerable applause on the thrilling incidents of the piece.

The action of the play takes place in Paris at the present time. The melodramatic incidents comprise murder and a duel with pistols in a dark cellar. The duel is followed by the shooting of the steward by gendarmes, but not until the steward has handed to his daughter the genuine will that caused all the trouble, and palmed off a bogus document on the chief villain.

In the final act justice and retribution prevail as usual. The upright contingent are duly rewarded, and the downright villains come to grief. The humorous element is evolved by a good-natured artist, his vixenish wife, and his mother-in-law.

Elmer Grandin appeared in the first act as Pierre Beauchard, the father of Marcelle, and subsequently as Louis Romaine, her morbidly jealous husband. His acting was vigorous, though not especially artistic.

Eva Mountford has a telling role as Marcelle Beauchard, a much misunderstood young woman, who is not only suspected of having a past, but is falsely accused of having committed a murder. Miss Mountford, like Mr. Grandin, is somewhat addicted to acting to the gallery, but her impersonation was otherwise satisfactory.

The supporting company was acceptable.

People's Theatre—Protecto.

One need not have gone far away from the People's Theatre last night to imagine himself a dozen or more years back, and with Christmas in the same relative position on the calendar that it is now. In the first place, the delusion begins in the theatre lobby, which Manager Sheldon has so elaborately decorated that the little place fairly looks like a temple dedicated to St. Nicholas.

Progressing further, one finds going on in the auditorium one of those simple mixtures of nonsense that the English put together and dignify by the name of Christmas pantomimes. There is less music and beauty in this performance at the People's than there is in those of the English, but it revives the memory of adolescent pleasures just the same.

There were defects in the performance—lack of "go" and occasional lapses from incidents rehearsed, for instance—but the crowd, in the ante-holiday spirit, could do nothing but laugh and applaud all the way through. And the entertainment was really, on the whole, very good.

George Adams was the clown, and during his long apprenticeship with P. T. Barnum and the Hanlons he has learned a trick or two about the pantomimic art of pleasing that might stand many a more pretentious comedian in good stead. His facial expression and limberness of muscle show him to be a clever amuser. His two daughters are clever dancers and sing well, while James Adams, Edward O'Connell, John Raymond, and Jean Howard offer adequate assistance. The settings and specialties were acceptable.

Third Avenue—The Sunshine of Paradise Alley.

Denman Thompson and George W. Ryer's familiar and popular play of New York life, The Sunshine of Paradise Alley, was the attraction at the Third Avenue last night. The house held about its full complement of patrons, and applause was liberal. Its locale being one well known, the play, with its realistic and at times pathetic story, appealed forcibly to the house. The comedy work and the specialties were well received. Scenically the production is one of merit, and the members of the company were successful in portraying the characters assigned them. A sweet and pretty Sunshine was Ellen Mortimer, and the role was never played more effectively. John Walsh, Ben D. Ryer, May Thompson, and H. E. Chase did especially good work.

The singing of H. W. Frillman and Thomas E. Clifford received repeated encores. The Verdi Ladies' Quartette, like all other quartettes, was an unnecessary infliction, but pleased the house.

Star—Vaudeville.

Manager E. J. Nugent has engaged a good company of vaudeville stars, who take the place of the regular dramatic offering. The bill is headed by clever Jennie Yeamans, whose bright sallies never fail to excite laughter and win applause. Others who met with favor are Watson and Hutchings, Josephine Sabel, the Two Dons, Delmore and Lee, Belle Hathaway's dogs and monkeys, and Al. Stern. It will be interesting to watch the result of Mr. Nugent's experiment. His Sunday vaudeville concerts have been a great success, but it remains to be seen whether the Star's patrons will take the vaudeville as a steady diet.

At Other Houses.

Broadway.—The Highwayman, Smith and DeKoven's latest comic opera, is turning people away at every performance, and is likely to surpass the phenomenal success of Robin Hood, by the same librettist and composer.

Herald Square.—The one hundredth performance of The French Maid was celebrated last evening with the distribution of handsome souvenirs.

Columbus.—Heart of the Klondike is the popular attraction for the current week.

Bijou.—The Swell Miss Fitzwell is playing to crowded houses, and May Irwin and her talented company kept the audiences laughing and applauding throughout the performance.

Daly's.—Burnand's farcical comedy, Number Nine, or The Lady of Ostend, will continue in the bill on Wednesday and Friday nights of the current week, while Taming the Shrew will be presented this (Tuesday) evening, and on Wednesday and Saturday nights and matinees.

Germania.—The play with the felicitous box-office title of Dollars und Cents is still running at this house.

Fifth Avenue.—Charles Coghlan is to appear this (Tuesday) evening for the first time in New York in his new romantic comedy-drama, The Royal Box, a criticism of which will be published in next week's Mirror.

Manhattan.—E. E. Rice's production of The Ballet Girl was postponed from last night to this (Tuesday) evening, and will be duly noticed in the next issue of The Mirror.

American.—This house will be opened on Christmas Day by the Castle Square Opera company with a matinee performance of The Queen's Lace Handkerchief. The managers intend to make the experiment of giving a repertoire of English operas throughout the season at popular prices.

Other attractions are as follows: Academy of Music, The White Heather; Casino, The Belle of New York; Empire, A Marriage of Convenience; Fourteenth Street, An Irish Gentleman; Garrick, The Little Minister; Harlem Opera House, A Lady of Quality; Hoyt's, A Stranger in New York; Knickerbocker, An American Citizen; Jonah, Veriscope; Lyceum, The Princess and the Butterfly; Metropolis, Two Little Vagrants; Wallack's, A Ward of France.

PLAYS BY MR. CONWAY'S PUPILS.

On Dec. 9 at the Grand Opera House, Chicago, a number of the pupils of Hart Conway's Chicago School of Acting appeared successfully in a costume play by Carlo Goldoni and a one-act drama by Sedley Brown.

Of the performance of Goldoni's three-act comedy, Un Curioso Accidente, a leading critic says: "Under the skilled direction of Mr. Conway the young people not merely came safely through the ordeal but showed a precision and finish that would furnish a lesson and example to many a professional company."

The play by Sedley Brown, A Hundred Years from Now, appears also to have been well acted and to have produced a deep impression, the strong situation in which it culminates drawing tears from many eyes.

MUSICAL NOTES.

The first concert of the Musical Art Society, directed by Frank Damrosch, was given last Thursday at Carnegie Hall before a large audience. Ysaye was the soloist.

Signor Tagliapietra gave a chamber music concert in his studio last week, assisted by Mlle. Le Gierse, Louis Kapp, William B. Ebann, F. W. Isenbarth, Albert von Doenhoff, and C. C. Alcibiad.

The Kneisel Quartette and Rafael Joseffy gave a delightful concert last Friday at Mendelssohn Hall.

Marcella Sembrich, Plançon, Gerardy, and Anton Seidl's orchestra made up the bill last Sunday evening at the Metropolitan Opera House.

The Boston Symphony Orchestra, led by Emil Paur, gave its second New York concert last Thursday at the Metropolitan Opera House before a large audience. The two novelties, Richard Strauss' "Thus Spake Zarathustra," and a violin concerto by Strube, played by Franz Kneisel, were cordially applauded.

Marguerite Merington's dainty comic opera, Daphne, or the Pipes of Arcadia, with music by Arthur Bird, was charmingly given at A. M. Bagby's morning musicale last week at the Waldorf-Astoria. The cast included Nedda Morrison, Adele L. Baldwin, Lillian Van Liew, Ethel Irene Stewart, Fielding C. Roselle, Mackenzie Gordon, Robert Stuart Pigott, Heinrich Meyn, Perry Averill, H. F. Savage, and George A. Chapman.

The Theatre of Musical Arts presented last week at the Waldorf-Astoria Massenet's comic opera, Le Portrait de Manon, and Put to the Test, a pantomime by Edwin Star Belknap and Harvey Worthington Loomis. Mr. Belknap and Mlle. Pilor-Morin appeared in the pantomime, and MM. de Bassini and Wiallard and Mlles. Chalia and de Brelor in the opera.

The Manuscript Society's first public concert of the season occurred last Wednesday at Chickering Hall. Anton Seidl's orchestra played and Amanda Vierheller sang compositions by Henry K. Hadley, Ernest Lent, Platon Brounoff, Ad. M. Foerster, and E. R. Kroeger.

Marie Rosenberg, Florence Laborde, Katherine Fleming Hinrichs, and Max Karger gave a concert at Tuxedo Hall last Wednesday in aid of the Montefiore Home.

Franz Listemann gave a violoncello recital at Steinway Hall last Wednesday evening. Inez Grenelli was the soprano and Edward Falck accompanist.

Alexandre Guilmant gave an organ recital at Mendelssohn Hall last Tuesday evening.

THE CALLBOY'S COMMENTS.

Through the courtesy of James Neil I have received a quaint letter, addressed to Mr. Neil by a rising dramatist, who may be a winner some day if the ink holds out. It is worth reading:

Dear Sir: Mr. Neil I have worked on a play from July 29. to Sep. 1—and will have it finished Friday morning which will make it thirty two day's I would like to sell it for ten dollar's a day, as it is the first Play which is worth while selling. this does not mean the first one which I have written. it is my eight play. the whole thing together would cost you three hundered dollars if you would like to buy it you may come to this Office Thursday morning I will be here at any day except this after noon,

It is called The Italian Marriage, If you wish you may come and see it, I have though of writting this play since Febrary. I have written it over twice so it aught to Be good. I am But 15 years old So if you think I am too young you need not buy it But I bid you welcome to my father's office to come and look it over I want in all for this play $325. for it as it is the first play I wrote worth buying. there is about one hundred days that I have studied on this Play.

You will have to furnish copy Right on this Play, if I had the money to pay for it I would do it and If I had the money to start it I would do it But no one on earth can Buy money without having money. So Mr. Neil as soon as I get the money, I will start a play of my own. I would write you 5 plays for $200, that is all I am going to sell if I can, I have about Six Plays in my desk now.

Anyone looking for a job lot of plays, going cheap in the bulk, may do well to hunt up this wholesale and retail dramatist. If I wanted a rattling farce, I think I should ask him for a tragedy, and vice versa. Yet, he may be famous some day, and then I'll be sorry I spoke. You never can tell.

Fred G. Conrad, managing Hennessy Leroyle in Other People's Money, sends a charming clipping from a Wellsville, Ohio, newspaper which says: "Quite a number of our playgoing people went to East Liverpool last night to see 'White Sides.' They were well pleased with the play, and report a crowded house." Walker Whiteside, of course, was the "play" in question. What is fame in the suburbs of a one-night stand?

A gentleman, who has requested that his name be left unsaid, contributes the following choice specimen to the joyous collection of "mash" notes:

Permit me to make my self know to you: I" am the young Ladie whom road in the car in whitch you road. I" know you: are a St. Louisn. Boy. I" beleive I know you: I" wish you could get this note to day I would love to see you: before you leave Old St Louis, Mo. I" am a marriade Ladie. But It make no differance (Perhaps) I mean no harm Mearley friendshipp for you! I think you are a noble actor you play your part very nicely O I wish I was that lovely actress with whom you take part. Know doubt you! think I" am rude in writing thus but forgive me If I" am doing so. I" liked you! as soon as I" saw you! in the car. I" knew you! wear the noble actor. If we do not have the chance to meet each other by chance before you! leave old St. Louis, Mo. Will you! not write me. and when you! come to Old St. Louis, Mo. again I" shall be onley to glad to meet you If (God!) spares me and you! you! noble actor. excuse writing and also this papper I thought It best to write you with sutch as it would not look like it wear from a Ladie. If I" can I" shall go again tomorrow, Saturday, to Matinee and I" shall try and get the first ore second seet in first and second Row from frunt of middle eyle I" wil have kirchieff in hand you surley will recognize me If you!dont Perhaps you! will write me then I" must say Au Revoys Excuse scribe for this time and also Papper and Envelope and as Pen is so badley also: you! will not think wrong of me for makeing my self so boldley I" am yours admirer you! can always write to 2015 —— St. that is mother's home.

The foregoing differs much from the "mash" notes already printed, and it is, in some ways, the most instructive of them all. It points a lesson that must be learned, now and then in bitterness. I hope sincerely that the foolish little woman who wrote the letter may see it here, and that, so seeing, she may be taught in what spirit her writing was received. This one has a truly pathetic side that the others had not.

Last week I went down to Tony Pastor's, and immensely enjoyed the performance. The number which most appealed to me was the extremely artistic singing of Margaret Webb, a slender, pretty girl, who gave quite the daintiest little "turn" it has been my good fortune to see. I wish that a large majority of the vaudeville singers might take the trouble to see Miss Webb and to learn from her how to finish a song. She does not make for the side at the beginning of the second line from the last, and therefore she does not vanish from the view immediately upon uttering the last note. But she concludes each song while still at the centre of the stage, and after a polite pause proceeds quietly to the side, and gracefully disappears. I am aware that by these means an artist flies in the face of fate by imperiling his or her chance to get back for a bow before the applause ceases, but in Miss Webb's case the hand held out, as I believe it should for any excellent singer. Even the hazard accepted was more than counterbalanced by the charmingly artistic effect attained. We have come to look, nowadays, for real art in vaudeville.

Speaking of Tony Pastor's, I was much impressed by that gentleman's advertisement in the Sunday newspapers, wherein was contained this somewhat startling proposition: "Special Notice.—Christmas Day will open at 11.30 and continue until 11 P.M." I had supposed that this Christmas would be very like other Christmases, but it appears that our good friend, Tony, has some strong tip on a radical change. My almanac offers no light on the matter, and I don't know what to do. With all respect to Tony, I must decline to wait until half-past eleven on Christmas Day to find out what Santa Claus has brought to

The Callboy.

REFLECTIONS.

The American Theatrical Exchange has completed arrangements to book strictly first-class attractions from Maine to San Francisco, including all the principal cities in New England, Middle and Western States, as well as through the Southern States from Richmond, Va., to Los Angeles. Controlling, as it does, the open time of the Southern cities and for the entire State of Texas, it is in a position to treat with first-class attractions on most liberal terms.

An affair that promises a good time in an orderly and respectable manner will be the bal champêtre and vaudeville entertainment to be given at the Grand Central Palace on Christmas Eve by the Orient Club, an organization of young men who care more for fun than money. The entertainment begins at 9 P.M., the Grand March at 11. There will be no formal dress required. Henry J. Sayers, of "Ta-ra-ra-boom-de-aye" fame, has been engaged to direct the stage portion of the programme.

There is something especially attractive and appropriate about the lace handkerchief with which the American Theatre management purposes to commemorate the opening at the Christmas Day matinee of the season of opera in English presented by the Castle Square Opera company. The box office sale for the opening production of The Queen's Lace Handkerchief will begin this morning at 8.30. There has already been a very large application by letter for seats for the initial performances.

Owen Ferree, who has been ahead of The Last Stroke company, will in future do the advance work for Shall We Forgive Her.

A Southern Romance will close this week.

Charles Arnold, of Hans the Boatman fame, will sail for England on Jan. 1, en route to Australia.

The Nancy Hanks, it is announced, will be presented next week at the Garden Theatre for the first time in New York.

J. J. Ratcliffe was brought to trial last week, in this city, accused of beating his wife, daughter of Peter De Lacy. Mrs. Ratcliffe upon the witness-stand made serious charges of cruelty, which were corroborated by other persons. The defendant denied all of these charges, and alleged that his wife had been abusive to him. The session was adjourned last Thursday, when a juror's brother was reported to be dying, and was not resumed until yesterday.

Dick Chantrell and Ivy Schuyler have signed with The Real Widow Brown Company, which is playing at Montreal, Canada, this week.

J. H. Winnets has obtained the right to lease Raglin's Way, The Pilot, Under Sealed Orders, and Two Nights in Rome.

James T. McAlpin and his wife, Dolly Foster, have closed with the Eastern Ole Olson company, and have returned to their home in Chicago.

Sadie Hasson will shortly play a Boston engagement in A Kentucky Girl.

Hattie E. Schell has been engaged by the Castle Square Opera company to appear as Cupid in the Philadelphia production of Sinbad, and is to introduce a singing specialty in the course of the performance.

Manager George W. Sammis has arranged with T. Henry French for the rights to Little Lord Fauntleroy. Carl Haswin and Emily Maynard, who were members of the first Little Lord Fauntleroy companies that went on the road, have been engaged for their old parts of the Earl and Minna. Others in the company will be Mary Lawman, Effie Pearl, Carrie Williams, Lucy Mander, W. H. Smedley, R. C. Le Roy, George Morehead, William Bronson, Harry Rogers, Ed Grace. Edwin and Ellis Smedley, two clever children, will alternate in the title-role.

Lois Arnold, who is now living in Denver, will probably return to New York after the holidays and return to the stage. Since her marriage to Charles Benton, of Denver, two years ago, Miss Arnold constantly kept up her stage studies.

Thomas Boylan, widely known in the profession, has taken the management of the Mount Vernon Hotel in Baltimore.

Charles J. Bell played the heavy part in The Cat and the Cherub on its removal to the Royalty Theatre in London.

The Mirror has received holiday greetings from Mr. and Mrs. William H. Kendal.

The first part of a very interesting short story called "The Lost Pal," written by Charles Kent, appears in the current number of the magazine *Outdoors*.

Edward Strakosh, the manager of the Music Hall at Baltimore, was in New York last week. The Music Hall has solved the problem of grand opera in Baltimore. The Damrosch company appeared there recently to immense audiences. Mr. Strakosh has had the stage fitted with the proper equipment for scenic and lighting purposes, and the Music Hall is now adapted to dramatic productions as well as to musical entertainments. The stage is large enough for big sets, and the acoustics of the house are superb. It is likely that Francis Wilson and other attractions will be seen at the Music Hall before the present season closes.

Catherine Coggswell has retired temporarily from the stage, and is ranching for her health at Fairmount, Ore., where she is interested also in a newspaper.

J. Hunt, of the Bowdoin Square Theatre, in Boston, was in New York on Friday. He engaged an additional company consisting of Edwin Mordant, Frank Lyman, Ethel Barrington, and George Gilson.

Last night marked the one hundredth anniversary of E. E. Rice's French Maid at the Herald Square Theatre, and the large audience present testified by their number and applause to the continued popularity of the piece. Handsome stand clocks were given as souvenirs.

Sarah Bernhardt has been compelled to call upon the Parisian police to protect her from the possible results of certain threats made by a demented girl at Salpetriere, who seeks to kill the actress.

Helen Blythe, playing the title-role in The Woman in Black, saved many lives by her presence of mind at a hotel fire in Grand Forks, N. D., last Friday.

Mrs. Blanche Lytell, who has been very ill, is slowly improving. She is stopping with the family of Doctor E. E. Billings, Gilboa, Schoharie County, N. Y., and would like to hear from her friends.

M. B. Curtis' Sam'l of Posen company disbanded at Denison, Tex.

Mark E. Swan will produce his one-act play, called Mr. Santa Claus, on Christmas Eve.

LATEST LONDON GOSSIP.

Gawain's Bulletin of Recent Doings in the British Capital—New Productions.

(Special Correspondence of The Mirror.)

LONDON, Dec. 11.

Critics were busy on the day I wrote my last mems—namely, Saturday. In the afternoon they had to travel to the Court in Sloane Square to resample the revised fairy play, The Children of the King, which, however, as I so recently described it, I need not now describe again. It

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is enough to say that it was again well received and again well acted by Cissie Loftus, Dion Boucicault, Isabel Bateman, Martin Harvey, etc., and that it seemed to promise to do better at the series of matinees now in progress than it did as a night show. It is understood to hold the bill until Pinero's new comedy, Trelawney of the Wells, is produced on or about Feb. 14.

In the evening the musical critics filed off to the Savoy to see the new version of The Grand Duchess, while the dramatic critics were conveyed to the Lyric to sit in judgment upon Hood and Slaughter's new musical play, Dandy Dan, the Lifeguardsman. Some of us have had to catch the two shows up as best we could; but to an enthusiast like yours truly such catching up is no hardship.

The Grand Duchess, which was such a rage thirty years ago when the naughty Hortense Schneider first introduced us to her free-and-easy Grace of Gerolstein, was witnessed on Saturday by a most distinguished audience, gilt-edged musical society being lavishly represented. Offenbach's once enormously popular music delighted as of yore, but the new book, provided by Actor-author Brookfield, and the Master of Arts versist, "Adrian Ross," proved quiet—not to put too fine a point upon it—a bit dull. The Savoy, you must know, is always run on very strict "proper propriety" lines, not that it is any worse for that, and in the anxiety to avoid giving the slightest offense they have given us a Grand Duchess and a Fritz not a bit like the characters originally intended. Still, the new version was well received by the first-nighters, notwithstanding that Fritz was played by Charles Kenningham on cockney lines, and that Florence St. John, who looked lovely, has not the acting ability of her English predecessors in the part, the late Julia Mathews, the late Mrs. Howard Paul, and the still surviving and saucy-as-ever Emily Soldene.

The aforesaid Dandy Dan, the Lifeguardsman, although not equal in merit to the same collaborators' Gentleman Joe and The French Maid, is a vastly amusing mixture. Its story, what there is of it—and the story doesn't really matter where Arthur Roberts is concerned, runs on happy-go-lucky, go-as-you-please lines, affording the said Arthur plenty of opportunities for droll disguises and comic songs—and these we can stand for a good three hours when Arthur is in his merriest form, as he certainly is as Dandy Dan. I must confess that, seasoned vessel as I am, I laughed till I cried at this droll. He is well supported, especially by that fine comedian, W. H. Denny; the always favorite Phyllis Broughton, and Blake Adams, a character actor who is going to win renown.

Playgoing set in early again this week; in fact, we started it on Monday afternoon, when, at the Strand, there was produced a farcical comedy, new to London, entitled The Triple Alliance. This piece, the work of one W. S. Beadle, had been tried a while in the provinces under the name of Poor Tommy, and was exploited for the purpose of allowing of the London reappearance of Tom Thorne, so long a favorite at the Strand; and so long co-manager of the Vandeville with the late David James. The Triple Alliance proved but a knockabout farce of the old red-nosed—one almost might say red sandstone—period. Its story, such as it was, ambled around the fact of the leading character having innocently contracted three marriages and his subsequent frantic efforts to get out of two or more of them. The piece was smartly played, not only by Tom Thorne, but also by his brothers, Fred and George—who are known on your side—by his sister Emily and her son, Frank Gilmore, whom you lately saw in John Hare's company.

The next chief playgoing event of Monday was the production at the Duke of York's of Louis Napoleon Parker's play, A Happy Life. This, like all Parker's works, is a daintily written thing, but also like many of his works, it somewhat lacks strength.

The story of the *latssez-faire-y* like young and well-to-do American who gives up his solitary luxury and lettered ease and makes a love match which turns out so unhappily *pro tem.*, is splendidly played by Fred Kerr, whom also you of late saw with Hare; Dorothea Baird, the original English Trilby and daughter-in-law of Sir Henry Irving; Sydney Brough, Henrietta Watson, and that fine old but still young-mannered actor, Hermann Vezin. After the fate of Parker's beautiful comedy, The Vagabond King, who dare predict what may be in store for his latest production?

Another important presentation this week was that of a new romantic drama up at the Islington Grand, which, under the ruling of Charles J. Abud and his fellow-directors, Oscar Barrett, A. J. Borradale, and others, is again becoming quite a rendezvous for swagger first-nighters. The new drama in question was called The Courtship of Morrice Buckler, and had been adapted by A. E. W. Mason and Isabel Bateman from the first-mentioned collaborator's popular novel of the same name. Like most new plays, this new play sadly needed cutting; also it wanted some rearrangement as to construction. Still, inasmuch as its dialogue was strong and to the purpose in the chief scenes, and as these scenes were often of exceeding strength. The Courtship of, etc., was warmly welcomed and promises to be a profitable speculation—always supposing that the present boom in costume plays lasts. It may or it mayn't. More particularly in regard to theatrical matters than in other matters of life, it is only safe to prophesy when you absolutely know.

The chief situation in The Courtship of Morrice Buckler shows how the hero (the said M. B.) has traveled in September, 1685, amid many perils from England to the Tyrol in order to track down a Tyrolean count who recently, in England, not only robbed his (M. B.'s) dearest friend of his *fiancée*, but also caused that friend to be arrested and executed as an aider and abetter of the late Monmouth Rebellion—a very trying time in this our island, especially when our doubly distilled dastard, Judge Jeffries, had a chance to assist in the trying.

Well, the bold Buckler, as it falls out, tracks the villainous count and happens on him on his wedding night. After a fierce word encounter, the two men start on even fiercer sword ditto. This, however, is suddenly interrupted by the bride entering, walking in her sleep. The combatants drop their swords, and the somnambulating bride glides out into the local snow. While Buckler stands amazed at the sight, the bold, bad bridegroom makes a lunge at him behind his back, but Morrice, parrying in time, drives *his* weapon bang into the scoundrel's iniquitous heart; and presently the bridegroom's corpse is discovered by his now awakened bride, thus bringing down the act-drop upon a harrowing situation.

The two remaining acts are chiefly taken up by the widowed and wealthy bride's attempts to track her bridegroom's slayer and to administer fatal beans to him. All of which business, however, is complicated—as in Sardou's Fedora and in Belot's story, "Le Drame de la Rue de la Paix," from which S. freely borrowed his play—by the widowed bride madly falling in love with Morrice—not knowing that he is the man she seeks; also by Morrice having madly fallen in love with her, and being sorely perplexed as to whether to confess all or nothing. A strong point is made when the countess discovers that Morrice is the killer she seeks, and has him carried, in a wounded state, by reason of another duel he has fought, away from England, to the very room in the Tyrolean Castle where the count was killed. Eventually all comes right, and these twain arrange to marry and to live happy ever after—but not before some few exciting and agonizing situations have been negotiated. The Courtship of Morrice Buckler may be described in conclusion as a play for two stars, one masculine and one of the angelic sex, a play such as the Kendals would have reveled in in their younger days.

The other day we were summoned to Birmingham to see a new drama written by John Coleman, an actor-manager-novelist-playwright and financial authority, who once upon a time ran theatres in "the Yorkshire circuit," as it was wont to be called. The new play in question was entitled Soggarth Aroon, which is Irish for Darling Priest, and it proved to be a rather more powerful variant of the many plays which have been written around the fact of a priest having received the avowal of a murder under the seal of confession, and being unable to denounce the real murderer even although the life and honor of a falsely accused man hang in the balance. In this case the anguish is still further piled up by the unhappy priest discovering that the wrongly condemned man is his own son by a marriage he had contracted in his early soldiering life before he joined the church. The priest, a fine character for a strong and pathetic character-actor, was played by the author—who, for an old-time tragedian of the heavy or Macready school, got through well. Leonard Outram played realistically as the real murderer. The distracted heroine betrothed to the falsely accused youth was touchingly played by Grace Warner, whose portrait may be viewed herewith. This promising leading lady is the daughter of that fine leading man, Charles Warner, and is betrothed to that strong and rising actor, Franklin McLeay, with whom your playgoers are not utterly unacquainted.

The aforesaid Charles Warner has just been engaged by Manager Albert Gilmer to appear at the Princess', where he (C. W.) made such a striking success as Coupeau in Drink. Warner is to play the lead in an adaptation of the new French play, Le Camelot, which the adaptors, Arthur Shirley and "M. Field" (who is really Fred Horner), have named How London Lives! It is a kind of up-to-date Streets of London, and one of its big sensation scenes will show a vast London newspaper office while in the throes of publishing.

Edward Terry has just decided to choose the month of February for producing at the theatre named after him, but at which he so seldom acts, a new comedy called The White Knight, written by Stuart Ogilvie, who wrote the stage version of Hypatia for Beerbohm Tree, whom he also "backed" awhile. Ogilvie is, I may again remind you, also the author and potential "backer" of a comedy called The Master, which John Hare has in his play chest.

Sir Henry Irving has just arranged to be the guest of the Playgoers' Clubbers at their annual dinner next February; also to deliver the Rede lecture next June. Irving starts active day and night rehearsal of Peter the Great at the Lyceum immediately after next Saturday, when Hamlet Forbes Robertson finishes his tenancy.

I am glad to announce that the charming Ellaline Terriss is convalescent, and is due to reappear at the Gaiety on Boxing Night.

I regret to announce the death this week, by pneumonia, of James Douglas Bobee, of the Bobee Brothers, aged fifty-three years.

Comedian Penley fell into a deep ditch the other day and nearly shot himself while out popping at the birds on his Surrey estates.

Burnand's adaptation of Number Nine, or the Lady of Ostend, was produced for copyright purposes, on behalf of Augustin Daly, at our Gaiety one morning this week.

Madame Sans Gene, which is the first play Irving has ever let to any one else to tour withal, will be played for the first time in an Irvingless and Ellen Terryless condition (that is in *this* metropolis) by Morell and Mouillot's company at the New Queen's, Crouch End, Hornsey, next Monday.

GAWAIN.

DRAMA DAY AT THE LEAGUE.

Drama day at the Woman's Professional League was celebrated yesterday by a programme that was delightful if almost wholly impromptu. Madame Cottrelli had the entertainment in charge, and introduced Josephine Kelly, pianiste; Johanna Ybonne, soprano; Mrs. Carl Haswin, and Mrs. Alice Weber in recitations. Next Monday is social day at the League.

THE TERRISS TRAGEDY.

Murder in London of a Distinguished Actor —His Professional Career.

London was shocked last Thursday night by the news that William Terriss, one of the greatest and next to Henry Irving undoubtedly the most popular actor in England, had been murdered by Richard A. Prince, formerly a super at the Adelphi Theatre, while on his way to that house, where he was playing in Secret Service.

To most London theatregoers the dead actor was endeared by long and varied work and many personal qualities. He was more a friend than an entertainer. News of the affair was cabled all over the world and caused a profound sensation, particularly in this country, where Mr. Terris had appeared frequently.

The actor dined early on the night of his murder, and after the meal indulged in whist in the Green Room Club with Paul Arthur. After the game was over Mr. Terris left the building and proceeded to the theatre, entering by a stage door in Maiden Lane, shortly before 7.30 o'clock. A man named Prince, who was known at the theatre during his term there as Archer, and by his associates as Mad Archer, was hiding in a doorway, and as Mr. Terris stooped to insert the key in the door the man ran forward and plunged a long knife into the actor's body. Terriss, turning, endeavored to grapple with the murderer. Prince repeated the murderous blow twice. At the third thrust Mr. Terriss fell, crying out that he had been killed. The Adelphi is directly in the heart of the night district of London, and the crime was committed within a few feet of the Strand, where crowds were passing. In a few seconds thousands of men and women had blocked the entrance to Maiden Lane, and several of these, aided by stage hands from the theatre, succeeded in carrying the dying player into the hall leading to the dressing-rooms. He was covered with blood and his eyes were glazed. Miss Millward, who had for several years been leading lady for Mr. Terris, arrived on the scene nearly frenzied with grief. Outside people were still entering the theatre, totally unconscious of the terrible scene that was being enacted on the other side of the walls. A number of police officers had arrived and taken Prince into custody. He had made no effort to escape, and stood looking coolly at his victim. The crowd at the back of the theatre was grief-stricken, and many were crying. Had it not been for the officers Prince's demeanor might have cost him his life.

Dr. W. C. Hayward, senior house physician of Charing Cross Hospital, and Dr. Morgan arrived within five minutes after the stabbing. They saw at a glance that there was no hope for the actor, but endeavored to prolong his life. Mr. Terriss had a deep wound between the ribs and one directly over the heart, while two less serious cuts were in the back, one through the dorsal vertebræ and the other under the left shoulder. Either the first or the second was sufficient to have caused death. Upon the doctors' arrival Mr. Terriss was bleeding inwardly and was only partly conscious. Dr. Morgan returned to the hospital for the transfusion apparatus, with a view to injecting a saline infusion into the veins of the wounded man. When he returned the victim of Prince's violence was too far gone for treatment, and he died soon after.

Archer was taken to the Bow Street station. He was followed all the way by the angry crowd.

The scenes on the street following the announcement of the actor's murder were of the most impressive order. Shortly before he died the stage-manager of the Adelphi addressed the audience, which had grown impatient, and informed them that an accident had occurred to Mr. Terriss which would prevent his playing that night. When the crowd reached the street everything was in confusion. Extras were out telling of the crime.

The actor was loved everywhere, and the news of his killing was a terrible shock to everyone. Theatres were emptied everywhere, and in many cases the performances were not finished. The audience left the Adelphi. Shortly after strips of paper were pasted over the dead man's name on the bills, and later the boards were covered with black. The grief among players everywhere was as keen as sincere. Expressions of sorrow were received from prominent people all over the world. William Gillette and the members of the American company who had played in Secret Service sent cablegrams of condolence. Henry Irving, Paul Arthur, and others of his most intimate friends were stunned by the news. All London was in mourning.

The reason for the crime is to a certain extent a mystery. Prince was an educated man, but had never achieved any success. He has always played insignificant parts. For some months he was engaged as super at the Adelphi, but lost his position a few weeks ago, as he claims, through the efforts of the man he finally murdered. Prince was not married. He was very poor and lived in wretched quarters in Eaton Court, Buckingham Palace Road. His landlord, an omnibus driver named Darby, says that his rent was in arrears and a number of times lately he had made threats of revenge on somebody. Letters showed that he had applied everywhere for employment. He had begged continually for alms from members of the Adelphi company, and they had assisted him until he became an intolerable burden. Mr. Terriss had given him pecuniary aid a dozen or more times, and finally recommended him to the Theatrical Benevolent Fund. The murderer, however, seems to have been under the impression that it was through the star that he was refused help there. Prince also claimed, without reason, that Mr. Terriss was the cause of his losing his position at the Adelphi. As a matter of fact the victim was one of the best friends his murderer had. The fact, probably, was that Prince, or Mad Archer, was a monomaniac, and that either jealousy or unrealized ambition prompted him to the crime. His posings all through the court examination also showed vanity in no small degree. Popular indignation against him is great, and at summary proceedings he was loudly hissed. Prince was born in Scotland, and is thirty-two years old.

William Terriss was an actor of long and varied experience. His real name was William Lewin, the other being a *nom de theatre*, chosen from its likeness to that of Ellen Terry, whom he greatly admired. He was born in London about fifty years ago, and was a son of George Lewin, a barrister of note. His uncle was George Grote, the famous historian of Greece. Young Lewin was educated at Windermere College and at Oxford. Thrown on his own resources shortly after his graduation he enlisted in the Royal Navy. Unsuccessful ventures in the wine business, at tea planting, and as mechanical engineer determined him upon a stage career, and he made his first appearance at the age of eighteen under the name of Terriss. This event occurred in Birmingham in 1868, with Katherine Rogers. Soon afterward he was engaged for small parts with the Bancrofts at the Prince of Wales Theatre, in London. His debut here was made in the smallest role in Robertson's Society. He was with the Bancrofts two years, and, receiving very little encouragement, his roving disposition again got the better of him and he went to the Falkland Islands to engage in sheep farming. Six months here was enough, and he finally returned to England after a terrible voyage, in which a shipwreck and two days' exposure in an open boat figured prominently. A brief engagement at Drury Lane, in Rebecca and The Lady of the Lake, was followed in 1871 with another wandering venture on a Kentucky stock farm. This over, Mr. Terriss returned to London and settled down for a life behind the footlights.

At the Strand Theatre Mr. Terriss played Doricourt for 250 nights in Mrs. Cowley's comedy, The Belle's Stratagem. Then Richard Cœur de Lion was put on at the Drury Lane and the actor went back to the scene of his early efforts, sustaining the part of Sir Kenneth in this play. After this was withdrawn he appeared as Romeo to the Juliet of Miss Wallis, and was also seen as Captain Molyneaux in The Shaughraun. In all of these he was remarkably successful, his performance of Doricourt, a role in which Henry Irving had already been seen, being excellent in every particular. In Boucicault's play his acting led him to be marked by many as the coming actor of England, a prediction nearly, if not quite, verified before his death. Following the run of The Shaughraun he played in many revivals at the Adelphi and Princess' Theatres, and was selected by W. G. Wills to succeed [illegible] part of Julian Peveril in his production. [illegible] His widest step toward [illegible] appeared as Squire [illegible] tion of "The Vicar of Wa[illegible]" known as Olivia. Ellen Terry played the title-role in this production, and Hermann Vezin was Dr. Primrose, a character in which Henry Irving afterward won great distinction. In the following year Mr. Terriss acted with Mr. and Mrs. Kendal, being seen as Captain Hawksley in Still Waters Run Deep. During the same year he played Captain Absolute in The Rivals at the Criterion Theatre and Count de la Roque in M. le Duc at the St. James.

Miss Terry had been wonderfully pleased with Mr. Terriss' work in Olivia, and in 1880 he was selected as a member of Henry Irving's company, with headquarters at the Lyceum Theatre. The company made its first and second American tours in the seasons of 1883-4 and 1884-5, and Mr. Terriss appeared with them, laying a solid foundation for his popularity in this country. Jessie Millward and he starred together in 1889, producing Roger la Honte, but went back to Mr. Irving in time to join him in 1889 on his third American tour. While with the Lyceum company Mr. Terris was seen as Bassanio, Cassio in Othello, Sinnatus in The Cup, Mercutio, Chateau Renard in The Corsican Brothers, Jack Wyatt in Two Moses, Christian in The Bells, Henry VIII., Henry II. in Becket, Laertes, Don Pedro in Much Ado, and Duke de Nemours in Louis XI.

In the brilliant revival of Othello, in which Edwin Booth and Henry Irving alternated as Othello and Iago, Mr. Terriss was the Cassio. He also played Romeo to Mary Anderson's Juliet in London, through the run of two hundred nights at the Lyceum Theatre. He was in W. G. Wills' Brag and Ellen, and was seen to great advantage in The Queen's Shilling. Between his first and second engagements with Mr. Irving he was featured in a number of melodramas at the Adelphi, and in these did more toward winning the favor and love of the Londoners than ever. He was an ardent lover and an excellent fighter, and these two characteristics soon brought him into prominence in melodrama. During his engagement at the Adelphi Mr. Terriss was seen as the hero of The Harbor Lights, The Silver Falls, The Bells of Haslemere, The Union Jack, and other melodramas. He was the star in Roger la Honte at Niblo's Garden, in New York city, and in Paul Kauvar, at Drury Lane.

Just before his murder Mr. Terriss had expressed himself as being weary of melodrama and of intending another tour of the United States. Contracts were to be signed which would have brought him here in 1899. Ellaline Terriss, his daughter, is seriously ill, and has not yet been told of her father's death.

A meeting of the Board of Trustees of the Actors' Fund was called yesterday afternoon by President Louis Aldrich to take action upon the untimely death of Mr. Terriss. A cable was forwarded to London announcing the meeting and its purpose, and the following resolutions were adopted:

RESOLVED, by the Trustees of the Actors' Fund of America, in special meeting assembled, this 20th day of December, 1897, that we have heard with infinite sorrow of the sudden death of our dear friend, William Terriss, of London, England, and that, in the name not only of the members of this association, but of the men and women of the American stage, we desire to give public expression to our sense of the loss which the dramatic profession has sustained in the cruel taking off of one of the brightest, most winsome, and most kindly spirits ever enrolled in its ranks.

RESOLVED: That to the officers and members of the Actors' Fund the death of Mr. Terriss will ever be an abiding sorrow, for he was an earnest friend, ever manifesting a deep interest in our work, always ready to help it by his services and his influence. The honored officer of a sister association in England, his mind and heart were responsive to the needs of his unfortunate brothers and sisters.

RESOLVED: That we tender to the family of Mr. Terriss our heartfelt sympathy in this, their hour of bereavement, hoping that, great and overwhelming as is their sorrow, they may be sustained by the reflection that he whom they mourn had so endeared himself to his fellow men that the theatrical world of America, as well as of England, weeps with them to-day over his untimely grave.

RESOLVED: That these resolutions be spread upon the minutes of the Board, and also suitably engrossed for the Actors' Benevolent Fund of England, and a copy of the same sent to Mrs. Terriss.

PLANS AT DALY'S THEATRE.

Augustin Daly will revive The Geisha at his theatre next week, with Nancy McIntosh, Virginia Earle, and James T. Powers in the cast. On Jan. 3 As You Like It will be presented with Ada Rehan as Rosalind, to be followed soon by The Merry Wives of Windsor, Miss Rehan appearing as Mistress Ford and George Clarke as Falstaff. A new comedy, The Country Girl, will then be tried, to make way in turn for sumptuous revivals of Twelfth Night, The School for Scandal, London Assurance, Much Ado About Nothing, and The Merchant of Venice, with Miss Rehan as Portia.

HARRY CORSON CLARKE'S VENTURE.

Harry Corson Clarke will retire from the Frawley company on Jan. 1 to organize a first-class comedy company for the Pacific Coast and Honolulu.

HE IS A FRAUD.

News reaches THE MIRROR that one W. A. Daverin is representing himself in Boston as associated with this paper. He has no connection with THE MIRROR.

THE VAUDEVILLE STAGE

A NEW STAR IN VAUDEVILLE.

SUSIE FORRESTER.

Above is a picture of another star who has recently gone into vaudeville. Miss Forrester has for years past been known in farce-comedy and dramatic work, having played the principal female comedy parts in Little Nugget, A Cork Man, Jacob Litt's Woman in Black, and many other pieces. She made her first vaudeville appearance in New York at Keith's Union Square Theatre Nov. 15, in conjunction with her husband, Herbert Cawthorn, in a short farce written by Herbert Hall Winslow, entitled A Damage Suit, which made a big hit. Miss Forrester decided to introduce coon songs as her specialty, which she did for the first time in her life, and scored heavily with them.

The team is known as Cawthorn and Forrester. They have made sudden and substantial success, and will, no doubt, enjoy a pleasant and profitable season in vaudeville.

In speaking of their success in Boston the *Post* says: "Miss Forrester is the best female singer of coon songs who has ever been heard at Keith's. She has a good voice, a genuine darky dialect and an unctuous personality, three qualifications for this special line of entertainment not possessed by any other woman in the varieties. The team is making a great hit."

The next New York appearance of Cawthorn and Forrester will be at Proctor's Twenty-third Street Theatre during the week of December 27.

THEATRES AND MUSIC HALLS.

Proctor's.

Hyde's Comedians, with several added attractions, are here this week. The bill includes Helene Mora, baritone; McIntyre and Heath, black-face comedians; Williams and Walker, "two real coons;" the Five Castilians, in A Game of Wits; Charles R. Sweet, the tramp pianist; the Street Arabs Sextette; the Randalls, contortionists and acrobatic dancers; the Angela Sisters, singers and whistlers; Saville and Stuart, comedy sketch artists; Bench and Kennedy and their giraffe; Deaves' Marionettes; Mlle. Mexza, contortionist, and the living pictures.

Tony Pastor's.

This week's headliners, besides Mr. Pastor himself, are Filson and Errol, in George M. Cohan's sketch, A Tip on the Derby; Imogene Comer, contralto; the Nichols Sisters, in their wench act, and Leola Mitchell, "the living doll." The others are Walton and Doyle, eccentric comedians; Van Leer and Barton, comedians; Alburtus and Weston, club jugglers; Clayton and Allen, musical comedians; Edward and Josie Evans, in Matrimonial Bliss; Burke and Andrus, assisted by their trick mule; Barnet, Foy and Creed, comic boxers; the Spencer Brothers, comedians, and Lumiere's cinematographe.

Keith's Union Square.

Odell Williams makes his first regular appearance in this city as a vaudeville star in a comedietta called The Judge. Emile Gautier, the horse trainer, and M. Rudinoff, the French mimic, are retained from last week. The others are T. Nelson Downs, a coin manipulator from the West, who is said to be very clever; James Thornton, in a monologue; Hayes and Lytton, travesty artists; Bogart and O'Brien, comedians; Witter J. Peabody, boy soprano; Evelyn Britton, contralto; Mabel Stillman and Carl Odell, whistlers and musicians; Hale Sisters, black-face comediennes; Madeline Burdette, soprano; De Bessell, clay modeler; the Tanakas, jugglers; Al. Leach, comedian, and the Three Rosebuds, soubrettes. The biograph is retained.

Pleasure Palace.

The holiday bill is headed by Alice Atherton, the English comedienne. The others are Barney Fagan and Henrietta Byron, in a singing and dancing sketch; Joseph B. Kohen, a strong boy, who makes his New York debut, in feats of strength and bag punching; Edwin Latell, banjo comedian; O'Brien and Havely, comedy duo; the Willett and Thorne Comedy company, in An Uptown Flat; Conroy and McDonald, Irish comedians; Stine and Evans, comedy team; Forbes and Doyle, eccentric dancers; Lamore Busch, "the Golden Vampire;" the Bartoletties, dancers; and John R. Harty, the juggling waiter.

Weber and Fields' Music Hall.

Pousse Cafe continues its successful career with the big cast and enlarged chorus. The olio this week is furnished by Pauline Hall, prima donna soprano; Gus Bruno, the old-time comedian, and the Le Vans, acrobats.

Harlem Music Hall.

Lizzie Evans and Harry Mills and Louise Royce and Josie Intropidi made their first appearances in Harlem; Ben Harney and his coon; Florence Moore, the World's Trio, Patterson Brothers, the Three Leonards, George McTernan, and the actroscope complete a strong holiday bill.

Koster and Bial's.

Anna Held is in her last week here, and promises some novelties. Laveria Charmion, who disrobes on the high trapeze, continues her engagement. The others are Juan A. Caicedo, wire artist; Pablo Diaz, on the flying rings; Madge Ellis, comedienne; Daisy Mayer, darky impersonator; A. L. Guille, tenor; Adelman and Lowe, xylophone players, and Robbins, the trick bicyclist. Jessie, the equestrian baboon, has been specially engaged to do her remarkable act.

THE BURLESQUE HOUSES.

Miner's Bowery.—Louis Robie's Knickerbockers have returned to the Bowery for Christmas week.

The London.—Miaco's City Club opened last evening for a week at this house.

Miner's Eighth Avenue.—Flynn and Sheridan's Big Sensation appears this week for the first time in town this season.

The Olympic.—Rice and Barton's Big Gaiety company is entertaining the denizens of Harlem.

LAST WEEK'S BILLS.

Weber and Fields' Broadway Music Hall.—Low Dockstader put on his version of the human sheet of music last week, and although it made a hit it was not nearly so effective as Anna Held's arrangement. Miss Held employs about three dozen darkies, while Mr. Dockstader had only nine. His method of working the idea was to have each coon sing one note of the chorus, and finally to join in a bunch. The song used was Dockstader's latest hit, "I Wants My Lulu," and it was frequently encored. Blocksom and Burns made their reappearance here and renewed their success in their grotesque acrobatic sketch. The Spanish dance, done by Blocksom, made a big hit. Salem Hadjali's troupe of Arabs went through the noisy acrobatic performance of which the sons of the desert are so fond. Pousse Cafe, the merry burlesque, continued to attract big houses. A number of new lines and bits of business were added last week, and the piece has been improved in many ways. The performers are now at their ease in regard to their lines and can devote themselves to the elaboration of their parts. As the Wee Minister, Charles J. Ross makes people wonder again why he does not take to the legitimate stage. However, he probably finds his present occupation more profitable, and the public certainly is the gainer. Mabel Fenton, by the way, has won great praise from the New York press for her carefully studied imitation of May Buckley in The First Born. Her work throughout the piece is excellent. Rose Beaumont as La Pooh Pooh, the mechanical doll, gives a splendid imitation of Anna Held in La Poupee. Weber, Fields, Bernard, Kelly, Dailey and the others continue to make hits. Bessie Clayton, the graceful and artistic dancer, appeared as an added attraction and won plenty of applause with her fine work in the terpsichorean line.

Tony Pastor's.—An exceptionally good bill, in which comedy predominated, drew very large houses last week. Tony Pastor sang his parodies every evening and made his usual hit. The remaining honors were divided between the Four Cohans, Cushman and Holcomb, and the Sidmans. The Cohans have certainly established themselves as an attraction of the very first quality. Their farce, Money to Burn, goes with a rush that is delightful, and the applause which punctuates the performance and follows its finish leaves no doubt about the success of the performers. As usual, Josephine's dainty dances made a big hit. She looked very fetching in her new dress, which is a creation of purple silk and white fur. Cushman and Holcomb presented their new sketch, A Business Transaction, for the first time here, with great success. A pretty little romance of the Klondike runs through the sketch, which is full of bright lines and catchy songs. As usual, Miss Cushman's baby song made a big hit. Mr. and Mrs. Arthur C. Sidman were welcomed here as old friends. Mr. Sidman's artistic conception of the old "Rube" is too well known now to need comment. It is only necessary to say that his success was as pronounced as usual. He has added a few new gags which were well received. His wife was as effective as ever as the housemaid. Margaret Webb, who is pretty and refined, made a genuine hit with her songs, which she renders in a simple, unaffected way which is sure to catch any audience. Her selections included "The Organ Grinder's Serenade," "The Song That Reached My Heart," and "The Last Rose of Summer." Her success with the Pastor audiences was pronounced. Sam and Kittie Morton presented a very pleasing talking and dancing sketch, in which they changed from the typical old Irish couple to a team of "neat song and dance artists." Little Clara Louise Morton, who gives promise of becoming a good soubrette some day, assisted by singing a coon song with a cake walk finish. The Seven Reed Birds presented a new sketch called At the Seaside, written by Dave Reed, Jr. The piece gives each of the "Birds" a chance to do a specialty. The youngest member of the family is by far the cleverest of the lot, and his spoken songs were repeatedly encored. If the Reeds would put a little more energy into their work their success would be much greater than it is. They had a good chance last week to study the methods which have brought the Cohans into such great popularity, and they ought to profit by it. Several new songs were introduced in their sketch. The Blondells made a big laughing hit in their "kid" sketch, which is very good of its kind. Others in the bill were Bob and Kittie Emmett, Castellat and Hall, Francioli Sisters, Barrett and Learned, and M. J. Fenton.

Koster and Bial's.—Charmion, who was billed as "the Parisian sensation," but who is in reality from Australia, made her first appearance in New York last week. A crowded house was present on Monday evening, and nothing but the sensation which Charmion was expected to make was talked about. It had been whispered around that her act would be startling, and the photographs exhibited in the lobby seemed to give color to the rumor. When her number was put up the house was darkened, and opera glasses were put into immediate and continued use. Max Gabriel's band struck up "On Broadway," and a pretty woman walked out from the wings dressed in the latest fashion from top to toe. She glanced at the trapeze, swung far above the stage, and then at the net stretched below it, and then at her costume. With a Frenchy shrug of the shoulders she climbed a ladder and stepped into the net. A few steps brought her to the rope by which she was hoisted up to the trapeze. She then attempted one or two tricks, but seemed to find her clothes a bother, so she began to unhook her waist. When she began to take it off she exhibited all the shyness of a timid girl. Finally the waist came off. Then she hung by her feet, and the skirts, etc., naturally fell down over her head, leaving a view of lace unmentionables, black stockings, purple garters, and a large amount of pink silk fleshings between the garters and her hips. This part of the exhibition was received with a mixture of laughter, applause and hisses. Her next move was to stand on the trapeze and loosen the hampering skirts, unmentionables, etc., which were dropped in a bunch to the net below. She was then clad in a chemise, which she removed while hanging head downward. Then she sat on the trapeze and removed her buttoned shoes, garters and stockings. Her large hat was then thrown aside, and she was revealed in the conventional costume of the female acrobat. Her work from this point on was certainly excellent, and she was applauded frequently. She proved herself a graceful and accomplished performer. The undressing act was a hundred times more sensational than that done here by Lona Barrison. It is a vulgar exhibition, and it is certainly to be deplored that any part of the public demands acts of this kind. Anna Held continued to make a hit with her song with the animated music sheet chorus. Madge Ellis sang "A Little You Know So-So," "Goosie-Poosie," and her other selections with her usual success. The others on the bill were Mons. A. L. Guille, Daisy Mayer, Juan A. Caicedo, Pablo Diaz, Mlle. Rombello, the De Kock Troupe, and Robbins, the trick bicyclist.

Keith's Union Square.—Emile Gautier, the French horse trainer, made his first appearance at this house, and of course created quite a sensation. His act, which is performed on an elevated platform, looks so dangerous that it keeps the hearts of the audience in their mouths half of the time. His horses seem to know their tricks better than they did when he was at Koster and Bial's, and there is not quite as much fear that they will back over the edge. M. Rudinoff, a French entertainer specially imported for the Keith circuit, made his American debut with great success. He wears a Van Dyke beard which eclipses the famous "bunch" which James F. Hoey has been sporting for several years. M. Rudinoff began his performance by addressing the audience in French, afterward repeating the speech in broken English. He explained that he would draw a landscape on a plate of enamelled iron which he would cover with smoke from a lamp. He held the plate over the lamp, and in a few moments it was covered with smoke. Then with his fingers he brushed away enough of the smoke to leave a very pretty picture, which was inclosed in a gold frame. He then, by expert whistling, gave a very amusing imitation of a love-making scene between two nightingales. His broken English during this part of his act brought plenty of laughs. His performance wound up with some excellent shadowgraphs, which he explained in very amusing fashion. Taken altogether, his act made a pronounced hit. It is clean, bright and very original. Georgia Gardner and Edgar Ely presented A Wife's Stratagem, which is a rather brisk comedietta. These performers work with a will and generally succeed in pleasing their audiences. Miss Gardner shines particularly well in this sketch, and in order to balance things Mr. Ely ought to introduce his very smart dancing specialty. Ben Harney and his coal-colored assistant made their usual hit, and there was ragtime music galore while they were on the stage. Mr. Harney introduced his latest song, "What Show Has a Man Got in This World When There's a Knocker Layin' 'Round?" The Five Whirlwinds did some good work in the acrobatic line, which met with appreciation. A child named Gertie Cochran, billed as "the memorizing prodigy," gave a remarkable exhibition. She is apparently about ten years of age, but has a mind far in advance of her years. The gentleman who presented her was the typical "introducer," and it was worth the price of admission alone to watch the interested manner in which he tried to impress the audience with the fact that everything was fair, square and above board. In addition to answering all of his questions, she answered some put by people in the audience. When some fresh individual asked her the population of Klondike, she had a flip answer ready, and added a few words of rebuke which made quite a hit. Lucile Sturges made her reappearance in vaudeville and did a couple of very neat dances with considerable success. Hill and Whittaker presented a new act in which banjo playing was the feature. McBride and Goodrich scored, as they always do, with some smart dancing, enlivened with some quick gagging. J. W. Myers made a hit with his "Land League Band" song. Alice Raymond and John Kurkamp presented a pleasing musical act. Whitney Brothers and Presto won applause with their instrumental and dancing specialties. Grace Milton sang some songs, and Teal and Baker did a sketch which was rather tiresome. Two new views were shown on the biograph.

Proctor's.—In spite of the fact that it was the week before Christmas week, Manager Brunelle put on an exceptionally strong and expensive bill. The result justified his boldness, for the business was entirely satisfactory throughout the week. William A. Brady's production of The Cat and the Cherub was the feature of the bill. It was shortened somewhat, but otherwise was put on with all the care and attention to detail which characterized its first production. William Beach was excellent as Wing Shee, the old doctor. He should, however, try to correct his habit of putting in an r where it does not belong. He spoke of the young girl as "Ahr Yoi," and her name was Ah Yoi. The best all round performance was that of Charles Peckham as Chim Fang, the villain. He seemed to have caught the author's idea exactly, and scored a distinct success. Dolores Collins deserves mention for her work in the part of the nurse. Alfred Hastings, Emelie Collins, Louise Galloway, and Gracie Sherwood were also in the cast. Charles A. Pusey, assisted by Margaret Ashton, and Master Arthur Conrad were seen here for the first time in an operatic burletta called Little Napoleon, written by Samuel H. Speck. The work of the three performers met with much approval, and the piece made quite a hit. Clara Morris was seen once more in Kenneth Lee's sketch, Blind Justice. She was assisted as usual by F. C. Harriott. Maxwell and Simpson made a great hit in their excellent illustrated song act, which is by far the best of its kind. There is no comparison between it and the average illustrated song turn, because the pictures are all original and were made especially by Mr. Simpson, who has an eye for the artistic and beautiful. Hugh Stanton and Pauline Willard made a hit in their sketch, A Bargain Fiend, the points of which seemed particularly appropriate to the holiday shopping time. T. J. Farron's yodeling seemed to give much pleasure to the audience. Howe, Wall and Walters' musical act won a good deal of applause. It is very unique. Annie Whitney deserves credit for a conscientious effort to get away from the conventional soubrette turn. She sang a strange medley and then delivered an amusing recitation on the bicycle craze. Her last song was a satire on the button fad. Miss Whitney seems to have given up the grotesque and has gone in for the light and airy, and she is to be congratulated. Johnnie Carroll and Adelaide Crawford were seen for the first time at this house in a comedy sketch, which was quite good. Others in the bill were Nelson Sinclair and Nellie Carlisle, wire walkers; Six Little Kinkies in plantation frolics; Robinson and Morrissey, comedians, and Francis J. Bryant, monologist. The living pictures were continued.

Pleasure Palace.—The continuous plan was put into operation again last week, and several of the performers who are accustomed to play two turns a day here had to work overtime. There were fourteen acts on the bill, which was diversified enough to please everyone. Charles W. Miller, the winner of the great six-day bicycle race, gave a three-mile exhibition race with

ANOTHER STAR GOES IN.

Another farce-comedy star has succumbed to the tempting offers held out by the vaudeville managers. This time it is Joseph Hart, the well-known and popular comedian, who has starred at the head of his own company for the past two seasons, and before that made a number of very successful tours with Frederick Hallen in Later On and The Idea.

JOSEPH HART.

Mr. Hart closed his tour in The Tarrytown Widow a couple of weeks ago, and as good headliners are rather scarce now, the vaudeville managers began to come after him with very tempting offers. Like every good business man, he held off until the management of the B. F. Keith circuit offered inducements which could not be resisted, and Mr. Hart signed contracts for a tour of the Keith circuit last week.

He will present a little sketch written and arranged by himself, called The Quiet Mr. Gay. In it he will introduce the essence of his best efforts in his former successes, with a lot of new songs and music. Carrie De Mar, Mr. Hart's wife, will assist him in the sketch. Mr. Hart will carry his own scenery for this act, which is an unusual thing in vaudeville.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

VAUDEVILLE MANAGERS ATTENTION

A SOCIETY GENTLEMAN

A new and original sketch, interesting and exciting in details, playing about twenty minutes, introducing the well-known character actor.

LOUIS E. FRIDENBERG, Late of the Girard Avenue Theatre, Philadelphia. Assisted by JOSEPH M. METZEL

TIME SOLICITED. Address LOUIS E. FRIDENBERG, 1642 Franklin Street, Philadelphia, Pa.

Albert Schock as a rival. The racing was done on stationary machines indicating the distance traveled by the riders. Rawson and June gave a pretty exhibition of club juggling, and Mr. Rawson introduced his remarkable boomerang throwing specialty, which is original with him. It made a big hit. Joe Cawthorne, the German comedian, got his words tangled up as usual, and kept the audience laughing while he was on. Edna Collins, a pretty and refined looking girl from the far West, whistled charmingly. Her notes are clear, and she keeps to the key splendidly. Her rendition of the intermezzo from Cavalleria was especially good, and won her a hearty recall. Jones, Grant and Jones made a big hit. Jones is one of the best "real coons" we have ever seen here. His new phrase, "Everybody git yer money's worth!" which he keeps repeating throughout the act, will probably become part of the slang of the day. Nellie Waters' Irish and coon songs were warmly applauded, and she won several encores. Reno and Richards were seen in their excellent acrobatic comedy act. Charles T. Ellis and Mrs. Ellis made their usual hit in Mrs. Hogan's Music Teacher. The Santa Claus song was especially appropriate. Sharp and Flatt introduced some new electrical effects in their musical specialty. Elizabeth Lawrence, formerly known as Baroness Blanc, sang three songs. Her male costume for the last one was made especially to conceal her figure. The bottom of a long coat met the tops of a pair of high boots below the knees. The Handicap Trio, Lillian Jerome, the Americus Comedy Four, and Ladell and Alvers were also in the bill.

HARLEM MUSIC HALL.—The marvelous 'cello playing of Auguste Van Biene was the principal feature. The work of the actor-musician was as artistic and its quality as sympathetic as ever, and he received unlimited applause. Haines and Pettingill appeared in white face. They had many new gags, and the Harlemites liked them immensely. Allie Gilbert had the distinction of being the only holdover, and with her animated chorus continued her success. Troja's songs were a bit *risqué*, but the house couldn't get enough of them. O'Rourke and Burnett did a remarkably clever clog dancing turn. It is long but very skillful, and the team are always in perfect time. Miss Burnett's good looks added much to the act. Flatow and Dunn gave their cake walk, which is very popular here. Billy and Daisy Golden, in songs and dances, and Horace Goldin, magician, were well liked. Belle Hathaway put her trained animals through a variety of tricks. The attendance is increasing every week.

TRIAL TURNS AT PASTOR'S.

Almost every Tuesday afternoon the "Extra Turn" sign is displayed at Tony Pastor's, and some team, trio or quartette of "legits" proceed to show what they can do in the way of entertaining an audience. Last Tuesday afternoon a man and woman enjoyed the privilege, and bored a good-sized audience for twenty minutes. The woman wore a white wig and the man changed his costume once. The "fun" consisted of the efforts of the man to look comfortable while he sat on a foot warmer which was under a pillow on a sofa. There was neither head nor tail to the sketch, and the names of its author and players were kept secret. It does not matter, as it will not be seen again. Mr. Pastor is very kind to allow performers to give these trials, and he is occasionally rewarded by discovering an act which pleases the audience well enough to allow of its being presented in the regular bill. The audiences treat these trial turns with respectful attention, and if the performers show any talent they are always liberally applauded.

THE NOBLES FILL AN "EMERGENCY CASE."

On Monday evening of last week J. J. Armstrong received a telegram from Manager Hodgdon, of Keith's Boston Theatre, for Milton and Dolly Nobles or some other strong dramatic card to open the following afternoon, as somebody had disappointed. Mr. Armstrong reached Mr. Nobles' house, in Brooklyn at 9 o'clock. Luckily the Nobles were lying off. Three hours later Mr. Halpin, Mr. Nobles' assistant, was on the way to Boston. Mr and Mrs. Nobles left on the limited at 10 A.M. Tuesday, arrived in Boston at 3, and were on the stage at 4. Their baggage failing to arrive, they gave the first performance of Bilgeville Junction in their street costumes, and without the railroad train. But the Bilgeville "flyer" was on time for the evening performance, and the merry little comedy scored its customary hit. It was given at this same house in September. This gifted couple will be again seen on the same stage in a few weeks, in Why Walker Reformed. This week they are in Fall River.

THE BLANC BUSINESS.

Judge Dittenhoefer, who represents Baron Blanc, made objection last week to the manner in which Elizabeth Lawrence, who was formerly his wife, was billed at the Pleasure Palace. The name Elizabeth Lawrence was printed in very small type, and the words "Baroness Blanc" were in extra large letters. The Baron holds an injunction which forbids Mrs. Lawrence to use his name. Judge Dittenhoefer intends to bring the matter to the attention of the court and try to have the lady punished for contempt. A. H. Hummel will defend her. She is billed in a similar way this week over at Hyde and Behman's, in Brooklyn.

NO INDICTMENT FOR HAMMERSTEIN.

Oscar Hammerstein received notice on Saturday last from District Attorney Olcott that the Grand Jury had decided that the testimony offered against him in the case charging him with violating the theatrical license law did not warrant them in finding an indictment.

Magistrate Mott's ruling against Mr. Hammerstein is thus made of no account, and as the same law applies to all the other managers whose cases are still pending they need not worry about the matter any longer. The original cause of the legal complications was the production of The Cat and the Cherub by Mr. Hammerstein in the music hall of Olympia.

It is likely that the next Legislature will be asked to amend the old blue law which forbids everything but vocal and instrumental music in places where refreshments are served.

PRESS ELDRIDGE ENTERTAINS.

On Wednesday evening, Dec. 15, a most enjoyable musicale was given at the residence of Press Eldridge, the occasion being the birthday anniversary of the comedian's wife. A very elaborate programme was prepared for the entertainment of the guests. It was participated in by the Whitney Brothers, the Murray Brothers, Horace Goldin, Professor Fanger, James Willard, and the genial Press himself. The refreshments were served on the continuous plan (so popular at the theatres), commencing at 9 o'clock in the evening and continuing without interruption till 4 A.M., when the guests departed, declaiming they had spent a most agreeable evening and wishing their fair hostess many happy returns of the day.

PRESENTATION TO GEORGE M. COHAN.

At the conclusion of the farce, Money to Burn, at Tony Pastor's, on Tuesday evening, Dec. 14, George M. Cohan was presented with a beautiful pair of gold sleeve buttons set with diamonds and sapphires. The gift was from Al. W. Filson and Lee Errol, and was a testimonial of their appreciation of Mr. Cohan's work in fitting them so well with the sketch A Tip on the Derby, in which they are making a great hit. The presentation was made by Arthur C. Sidman, who, in a neat speech, praised the gifted young author for his clever work. The audience gave three cheers for George, who is a particular favorite at Pastor's, and everywhere else, for that matter.

A FAIRY STORY.

An officer of the Gerry Society visited the Pleasure Palace last week and made some inquiries concerning little Clara Barry, a child who appears with Charles T. Ellis. The story runs that little Clara established the fact that she is 22 years of age, and that she said to the Gerry man, "Give me a chance to earn a few dollars, for I have a husband dependent upon me for support." If the agent was really fooled by little Clara, he ought to be driving an ice wagon. She is not more than ten or eleven years old, and is the daughter of William Barry, the Irish comedian. Her big sister, Lydia, the contralto, only escaped from the supervision of the Gerry Society a few years ago.

EDMUND LAWRENCE IN VAUDEVILLE.

Edmund and Miriam Lawrence, who have been well known for several seasons in the legitimate ranks, have decided to enter vaudeville. They produced a comedietta called A Fair Masquerader for a trial on Saturday afternoon last in Brooklyn with gratifying success. Mr. Lawrence plays a light comedy part, and his wife appears in three characters. The good work done by the Lawrences in the past is a guarantee that they will "make good" in vaudeville.

NEW SKIT IN POUSSE CAFE.

A new fifteen-minute burlesque on The Highwayman, De Koven and Smith's successful comic opera, will shortly be added to Pousse Cafe at Weber and Fields' Music Hall. Several New York papers stated last week that the burlesque would be the successor of Pousse Cafe. This is a mistake, as Pousse Cafe is a great success and will probably run the season out. The new skit is simply put in to keep the burlesque fresh and up to date.

A NOTABLE "TEAM."

McKee Rankin and Nance O'Neil will make their reappearance in vaudeville on Jan 3, at Proctor's Twenty-third Street Theatre. They have prepared two sketches. One of them is made up of their best scenes in Leah, and the other is a condensed version of Oliver Twist. They will change their bill in the middle of the week.

LAURA MOORE IS THE LATEST.

Laura Moore, the popular comic opera prima donna, who was a prominent member of Francis Wilson's company for several seasons, and has also sung with the De Wolf Hopper company and other big organizations, has signed a contract to make her vaudeville debut at the Pleasure Palace early in January. Miss Moore is known as "the Pocket Patti."

WHO WILL HAVE OLYMPIA?

All sorts of rumors are floating around in reference to Olympia. Mr. Hammerstein and Mr. Freedman, the receiver, have held several consultations, but nothing definite has been decided. William J. Gilmore, of Philadelphia, in an interview last week stated that he had been asked by a syndicate of wealthy New Yorkers to take the management of the place. He had a conference with the members of the syndicate, and then saw Mr. Hammerstein, who told him the terms would be $45,000 a year for the music hall and $35,000 a year for the theatre, with an extra rent for the roof-garden. These facts were reported to the syndicate, but the capitalists thought the rent was too high, and the matter was dropped, temporarily at least. Mr. Gilmore insisted that if he took charge at least $300,000 must be deposited by the syndicate as a fund for the proper carrying out of his plans. Another story is that Mr. Hammerstein wanted George W. Lederer to take the building and run it. Mr. Hammerstein was seen on Saturday by a MIRROR man, and he said that nothing had been settled in regard to the future of his playhouse.

MR. DANIHY IN TOWN.

Maurice F. Danihy, editor of the Rochester *Star*, and a baseball and theatrical manager, came to New York last week to see the McCoy-Creedon fight. While he is here he will purchase the Rochester franchise in the Eastern League and engage attractions for his new theatre. His coming was heralded by a wonderfully decorated postal card on which were some funny pictures of baseball players, and in big black type the legend, "Danihy Not

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PEARL ANDREWS FALSELY ACCUSED.

Pearl Andrews, the well-known mimic, was made the victim of what seems to have been an outrageous mistake on the part of a woman detective employed in a Sixth Avenue shop on Saturday last. Miss Andrews visited the shop to make some purchases, and after leaving she was seized on the street by a woman who accused her of stealing a pair of gloves. A crowd gathered at once, and Miss Andrews, thinking the woman was insane, called for a policeman. Two detectives in the crowd escorted her to the office of the superintendent of the shop, where she was subjected to a search in spite of her protests. The gloves, of course, were not found. She was told that if she confessed she would be set free, otherwise she would be arrested. She indignantly refused to confess to something she had not done, and the detective took her to Police Headquarters. On the way they stopped at Tony Pastor's and Mr. Pastor accompanied them and gave bail for Miss Andrews.

The case came up in Jefferson Market on Sunday morning. The female detective swore that she saw Miss Andrews take the gloves and that when they were not found on her she went back to the street and found them on the sidewalk. This story was laughed at by the Judge, who discharged Miss Andrews immediately, remarking that there was not the slightest evidence against her.

Miss Andrews has been prostrated by the outrageous proceeding. She intends to make the proprietors of the shop pay dearly for the mistake of their employe, as her lawyer has already begun suit against them for $25,000 damages.

IKE ROSE ANNUAL.

A grand testimonial entertainment and reception was tendered to Ike Rose at the Central Opera House on Sunday evening last. A number of volunteers from The Gay Masqueraders and other companies under Gus Hill's management appeared, and the affair was a big success in every way.

VAUDEVILLE JOTTINGS.

L. Sager and Fannie Midgley have returned from South Africa and are in the bill at Keith's, Boston, this week.

Sanford and Darlington are meeting with success in their specialties with Warner's Comedy co. They report excellent business.

Keith's Union Square Theatre will be opened at 9.45 A.M. on Christmas morning and will be open along until 11 at night. This will make the performance run about fourteen hours. It is no wonder the variety actors are thinking of joining the Federation of Labor, the members of which sing that popular ballad, "I've Worked Eight Hours To-day."

John Hollingsworth Lorenze and Loraine Cumley, both members of Gus Hill's Gay Masqueraders, were married at the Little Church Around the Corner on Thursday, Dec. 16. Mr. and Mrs. William Mason accompanied them as witnesses.

Charles Leonard Fletcher is writing a new sketch for the Diamond Comedy Four, entitled The Millionaires' Club, which they will produce next month.

Dudley Prescott was presented with a stand of flowers by Bethel Lodge, F. and A. M., at Proctor's on Dec. 11. Mr. Prescott joined Hopkins' Trans-Oceanics co. for the balance of the season at Montreal yesterday.

Jones, Grant and Jones, the colored trio, have joined Harry Williams' Own co.

Florence Gerald is going into vaudeville. She will appear with a well-known light comedian in a sketch which has had a successful run in London under the title of A Honeymoon in a Houseboat. It will be played here as A Honeymoon on the Hudson.

Frank Whitman, the comedy trick violinist, is playing at the Bijou Theatre, Toronto, Canada, where he is introducing his new act for the first time.

Helene Mora has given up the idea of playing Hamlet. She is at Proctor's this week.

Olean, N. Y., has not caught the vaudeville craze as yet. The nearest it has come to it so far is a boxing match between an Olean der and a Buffalonian which is to take place on Dec. 29.

George C. Thomson has signed a contract to manage a vaudeville tour for Belle Bodi, who wrote the successful song in Oscar Hammerstein's prize contest last season.

Thomas McLarney, formerly of North Adams, Mass., and until lately a member of The Indian co., will enter vaudeville. In conjunction with Olga Verne and Porter J. White he will shortly produce a forty-minute sketch at a New York vaudeville house.

Imogene Comer is introducing a new song, called "'Twas Only a Simple Ballad," at Tony Pastor's this week. Her other songs are "The Black Sheep Loves You Best of All" and "A Hero for Judgment Day."

Harry J. Howard, the vocalist, who was obliged to rest for six weeks on account of throat trouble, rejoined the Rossow Midgets co on Dec. 13. He is now assisted by Edward E. Stevens, who has replaced Professor Abt, Mr. Howard's former partner.

Jennie Yeamans, the piquant and original comedienne, heads a special bill of vaudeville celebrities at the Star Theatre this week.

Richard Pitrot, the mimic, enjoyed a remarkably successful stay at the Pike, in Cincinnati, last week. The *Enquirer* of Tuesday contained a flattering notice of his work, and also praised the performance of El Zobedie, who is under Pitrot's management.

Another successful concert was given at Koster and Bial's on Sunday evening last. In addition to Max Gabriel's orchestra the artists included Anna Held, Little Irene Franklin, Madge Ellis, and Adelman and Lowe.

Emilie Edwards made another success last week in Rochester. Her songs and recitations in the sketch, Uncle's Visit, in which she appearing with Seymour Howe, were warmly praised by the press and applauded by the public.

Harry Hill, manager of Mlle. Ani's Monarchs, writes: "We are playing to phenomenal business. We did the banner week at the Theatre Royal, Montreal. I have made several changes in my olio, and have engaged Maddox and Beach in an entirely new character change act, entitled Archie's Disguise. The rest of the olio consists of the Deagons, Williams and Adams, Morrisey and Rich, the Deltorellis, Emma Frances, and Zerynt, the Australian wonder."

"Jim," a trained monkey belonging to Belle Hathaway, escaped last week. He was recaptured in a Harlem saloon.

Frederick Hallen has been very ill for several days past with the grip. He has just secured a new sketch especially written for him by George M. Cohan.

Julian Greer and Amy Ricard, the Two Dons, the Six Sisters Rogiers, Odetta, Baby Lil, and Marie Le Grig took part in a benefit performance at the Lexington Avenue Opera House on Dec. 16. The proceeds were for the Amelia Relief Society.

Gertrude Haynes made a pleasing impression last week at the Casto Theatre, Fall River, Mass. She and the Unique Trio made the hits of the bill.

Marie Carlyle will be seen in vaudeville shortly in a sketch called Ambitious Arabella, written by Edmund Gervase.

Joe Cawthorne and Elvia Croix Seabrooke will head the cast of Miss Philadelphia next week at the Star Theatre.

"Kid" McCoy will be the star attraction next week at Koster and Bial's. It is said that he will receive $1,000 for the week.

The Two Luciers have been making a hit over the Moore circuit. They will appear in New York very soon.

Harry Cushman is no longer connected with Cole and Johnson's Trip to Coontown co.

Billy and Willie Farrell have made a hit on the Pacific Coast in their cake-walking sketch. They are now on tour with Gustave Walters' Orpheum co.

Georgie Bryton, the clever little English male character artiste, who appeared so successfully over the Castle, Kohl and Hopkins' circuit, has arrived in town and will shortly be seen at a New York vaudeville theatre. Her act took so well in Chicago that she will no doubt make good here.

Peggy Pryde has sailed from England for South Africa. She will visit this country in the Spring of 1899.

Logan Paul, Edward MacGregor, and Charles Bowser are soon to appear in a sketch at the vaudeville houses.

Some one entered the apartments of Auguste Van Biene, the 'cellist, at the Hotel Normandie one day last week and stole $500 from a locked valise. The actor-musician is on a still hunt for the thief.

May C. Hyers desires it to be understood that she is not one of the Hyers Sisters. She is the young widow and was the second wife of S. B. Hyers, father of the Hyers Sisters, and heads a company of her own.

Ernest Wilson and Leila McIntyre will open at the Eden Theatre, Paterson, N. J., Dec. 27, producing their sketch, An Old-Fashioned Romance. They will be at Keith's Union Square Theatre Feb. 28, 1898.

Gilmore and Boshell's co., under Rich and Hume's management, will tour the South. Ten vaudeville acts are given by the company.

Kenneth Lee's sketch, Caged, founded on the adventures of Mrs. Maybrick, will be presented at out-of-town vaudeville houses by Gertrude Norman, an English actress. The piece is intended to arouse the sympathy of the American public, who may be prompted to sign a petition for Mrs. Maybrick's release.

Gus Hill's Vanity Fair has played fifteen weeks of its season of thirty-eight and the business has exceeded all expectations. The company includes Hanly and Jarvis, Mitchell and Jess, Marion and Vedder, Newell and Shevett, Sisters Mahr, Sisters Weston, Lena La Couvier and Marguerite Tebeau, Bessie Stanton, Nellie Berwick, Ethel Hughs, and Vernie Lalor.

William Bechtel, one of the cleverest of clever Hebrew impersonators, and who made the character of Ikey Bernstein in An American Beauty notoworthy, has returned to vaudeville. He will probably make his appearance at Pastor's soon in a new and unique monologue, the songs for which were written by the composer of "A Hot Time in the Old Town To-Night."

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Christmas week once again finds the management of the ever popular Hopkins Theatre with a lot of big features. As anticipated at the time of their introduction, the beautiful "Visions of Art" have proven a tremendous success. One of the most ambitious undertakings and an effort that brings out the full dramatic strength and versatility of the stock co. is found in the initial production at popular prices and revival of Harrison Grey Fiske's powerful drama, The District Attorney, which was effectively produced by the Schiller Stock co., and in which the Hopkins co. excels previous efforts. The play is one of literary merit, tells a wonderfully interesting story and is a rapid succession of effective scenes and incidents that combine to make it one of the strongest of modern productions. The vaudeville bill is full of attractiveness, and includes the Jose Quintette, the Four Luciers, Fialkowski, Melrose Brothers, Mamie Kline, Harry Thompson, and Schaeffer and Garini.

Schiller: Genial George A. Fair is again in a manager's chair and everything points to a prosperous season in consequence. This week Donnelly and Girard present The Geezer. As exponents of real fun Donnelly and Girard are among the best. Specialties are given by Mae Lowery, Mark Sullivan, Black, Gilchrist and Rivers, Charles H. Prince, Nina Bertolini, Nettie Black, Sisters Rivers and others.

Clifford's Savoy: John Isham's Octoroons are here this week, and the attraction is an excellent one. Specialties by Madah Hyer, Frank and Edward Mallory, Maxie Brooks, Smart and Williams, Kittie Carter, who is a dancer of more than ordinary ability; Tom McIntosh and his talented wife, who are always original. "La Dance La Pasquerelle" proved to be one of the most artistic things on the programme. Thirty Minutes Around the Operas served to introduce Madame Flower and Fred J. Piper, together with a well trained chorus.

Havlin's: Manager J. S. Hutton reopens this theatre with Robert Fitzsimmons and his co. of vaudeville celebrities. Big business is the result.

Sam T. Jack's Opera House: Business has been all that could be desired at this house, and this week another list of burlesquers and specialty people appear, including Karina, Carletta, Fatama, Siegfried, Charley Banks and others.

Clifford's Gaiety: Weber's Parisian Widows form the attraction. Letta Meredith, Tenley and Simonds, Howard and Emerson, Cosmopolitan Trio, Lizzie Van Boyce and Black, and Brennan Sisters are among the principals.

Haymarket: Isabelle Urquhart and her two assistants present In Durance Vile. Van Auken, McPhee and Hill are wonderful triple bar experts. The others are E. M. Hall, Lawrence and Harrington, Frank Lawton, Joe Welch, Carroll and Nealy, Kitty Smith, Arcaris and Sister, James Thompson, the Grahams, McConnell Sisters, Loraine and Howell, Ching Chung, and Hall and Staley.

Chicago Opera House: Patrice is the leading feature, and she is ably assisted by the bright comedian, Alf Hampton, in his delightful comedy, A New Year's Dream. Lillie Western, Ziska, a young magician; the Smith Family, the Nelson Trio, Monsieur La Fayette, Fay and Clark, Alfred Areson, Ed Gallagher, May Evans, American Quartette and others make up the bill.

Olympic: Another lengthy and carefully arranged programme embraces Professor Leonidas' dogs and cats; Jessaline Rodgers and Frederick Bock, James R. Glenroy, Lew Bloom, and Jane Cooper, Joe and Nellie Doner, Harry Armstrong, Mary Aniotis, Wilson Family, Mlle. Craig, John West, Gloss Brothers, May Wentworth, and the Jarretts.

Imperial: The Rentz-Santley Burlesque co, is the current attraction.

Note: Josephine Gassman is making a hit with the song, "Mamy's Pumpkin Colored Coon." The introduction of two little colored babies creates a great deal of laughter. Merry Christmas to all!

HARRY EARL.

PHILADELPHIA, PA.—Gilmore's Auditorium has a splendid Christmas offering in the Vesta Tilley co., under the direction of Weber and Fields, comprising popular artists ranking high in the vaudeville field. Vesta Tilley is a genuine sensation in her famous male impersonations, and was received with great favor. Lew Dockstader, Valmore, the Four Cohans, Charles T. Aldrich, Reno and Richards, Lamont Family, in new and original acts, completes the interesting bill, attracting large patronage. Coming week of Dec. 27, Blaney's Hired Girl Jan. 3, Rossow Midgets.

The Bijou Theatre has a good holiday bill, attracting the usual large patronage. Charles T. Ellis, Diana, Todd-Judge Family, Diamond Comedy Four, Baldwin and Daly, Morton and Elliott, Cook and Clinton, Three Wright Sisters, Hartzell and Burchim, the Harringtons, Professor Mapes' views, and the biograph, with new Christmas scenes, completes the offerings.

Fred Rider's Moulin Rouge Extravaganza co. is a strong feature this week at the Trocadero. The specialty cards are Urline Sisters, Nellie Walters, Lucia Cerbo, Jennie Bernard, Charles Harris, Jack Bernard, Cooper and Stewart, Gordon and Lick. Tom Miaco's City Club 27.

Always welcome and sure of a hearty reception is the well-known and deservedly popular organization known as the Rentz-Santley co., which holds the week at the Lyceum Theatre to large patronage. It is a very bright and lively show. The roster introduces Lottie Elliott, Nellie Burt, Harry S. Marion, Frances Namon, artistic bag puncher; Sullivan and Incher; Engstrom Sisters, in one of the most popular acts in the profession; Fisher and Crowell, Minnie Cline, Beverly and Barney, Lawsen and Ward, Tyrene and Evalene.

Kensington Theatre announces the Irwin Brothers co. for this week.

I am told that a new vaudeville circuit is being formed by James E. Pennesey, of Cincinnati, to be called the Empire Theatre co. circuit, comprising the following theatres: People's, Cincinnati; Star, Cleveland; Empire, Indianapolis; Academy, Pittsburg; Standard, St. Louis; Gaiety, Chicago, and Buckingham, Louisville. To get an engagement in any one means that the entire circuit must be played, and some of our variety managers are wondering how it will all end and whether the organization will benefit the theatres or the traveling combinations.

S. FERNBERGER.

BOSTON, MASS.—In the Municipal Court 16 John J. Gartland, Jr., the former treasurer of the Palace, who is charged with embezzling $1,200 from Frank V. Dunn, appeared and the case was continued to Dec. 23, bail being fixed as before.

'Tis the week before Christmas, and Keith's gives a Christmas present to its patrons in the shape of the best vaudeville bill of the season. The first novelty is the initial presentation here of the animated song sheet, with Sadie Fox as the soloist. There are Christmas pictures in the biograph, and the programme includes also Thorne and Carleton, the Midgleys, Lew Hawkins, Francelli and Lewis, Lina Pantzer, the Northern Troupe of dancers, McBride and Goodrich, the Morello Brothers, the Reed Family, Frank Jones and Lillian Walton, Crowley and Foley, Iler, Burke and McDonald, Pat and Mattie Rooney, Diamond Comedy Four, William De Boe, Val Vino, Bessie Searle, and Mora and Titus.

Splendid business is the regular thing at the Palace now, and the attraction there this week is Rice and Barton's Rose Hill Folly co., which presents an Amazonian tug-of-war as well as an olio with specialties by Casino Comedy Four, Cain and Mack, Hickey and Nelson, Blanche Newcomb, and Willard and Gebhardt.

For the Lyceum the holiday attraction is Fred Rider's Night Owls Burlesquers. In the olio appear the Leon Sisters, May Clark Van Osten, Florence Throff, Maud Elliston, Anna Yale, Mabel Hazelton, Gertie Keith, Ollie Atherton, Edith Worth, Lew Carroll, the Great Bicknell, Bobby Ralston, and Charles Falke.

Great Potter and the Orisa Twins are the biggest cards of the season, and the gingerbread fair and the novelty of indoor balloon ascensions make this place more popular than ever.

In addition to the performance of The Ranch King by the stock co. at the Grand there is an olio presented by Richard P. Murphy, Blanche Andrews, Moran and Wesley, Johnson and McKay, the Ricketts, John H. Murtha, Professor Schalam, and Dan Jackson.

At Austin and Stone's this week the vaudeville bill is given by Zarros, Danny and Dolly Mann, Lew Benedict, Ritchie and Ritchie, the Brothers Coates, Louise Dempsey, Joe Fox, Fred Hart, Gorman and West, Winstanley Brothers, pretty Patty Poole, Murphy and Murphy, the Curzon Sisters, and others.

Music Hall will have another cake walk on Christmas night.

Robie's Bohemian Burlesquers are at the Howard Athenæum this week. In the olio are Van and Nobriga, Fields and Woolley, Flo Jansen, Jere Mahoney, and the Martiere Sisters. The house olio includes John and Nellie Healy, Will White, Pete LeMaire, Needham and Jones, Lily Allyn and Georgie Lingard, Victor V. Vass, Belle King, W. H. Burke, Neil Matthews, Alice Clifford, Sheehan and Lacy, and Larkins and Brandow.

JAY BENTON.

WASHINGTON, D. C.—Sam Devere's Own co. is at Kernan's Lyceum. Peep o' Day Club is an original and witty farce and closes an excellent performance of strong specialty acts participated in by Mildred Howard de Grey, the Glessandos, Parker's dogs, Johnson and Dean, Walter J. Talbot, Pearl Haight, Leonard and Bernard, Byron and Langdon, Rice Brothers, Catheryn Rowe Palmer, and Sam Devere. Russell Brothers' Comedians will be here next week.

The Bijou offers as the bill this week Gottheld's Celebrities as the attraction, announcing the following: Pete Baker, Washburn Sisters, Cora Routt, John and Nellie McCarthy, Elsie Eastman, Ida Howell, May Young, Collins and Daly, and Clark Gibbs and Lew Simmons.

Harry W. Semon, manager of the co. playing the Bijou Theatre last week, instituted a suit before one of the Justices of the Peace Saturday, claiming $300 on account of a contract entered into with Proprietor A. S. Johnson for an engagement at that theatre. Manager John Grieves claimed for Mr. Johnson that Semon did not bring the people that the contract called for, and the Justice of the Peace, looking at it in that light, decided that Manager Semon had failed to fulfill the requirements of his contract, and gave judgment in favor of the defendant.

JOHN T. WARDE.

MILWAUKEE, WIS.—The Alhambra presents a good bill this week, the attendance being large. Lillian Burkhart, assisted by Cecyl Wilbur, presents in a delightful manner a little sketch entitled Dropping a Hint. Other artists are Hagihara's Japanese Troupe, Lillie Western, the Solomonskys, the Wilson Family, Ozav, Edna Marshall, the Arion Quartette, Schaffer and Gavini. Next week's bill embraces: The Mimic Four, Ward and Curran, Almont and Dumont, La Porte Sisters, the Pantzer Trio, Leavitt and Nevello, and others. Bob Fitzsimmons and his Vaudeville co. opened a week's engagement at the Bijou 12, and are drawing packed houses. The specialties are fairly good, and consist of Whitman and Davis, Charles B. Lawlor, Mulvey and Inman, Crane Brothers, Theo. McHale and McDaniels, and Nelson, Glinserretti and Demonio. Ernest Roeber and Carl Beck wrestle, and a three-round boxing exhibition between Fitzsimmons and Conley closes. Next week, Hoyt's A Black Sheep.—The Crystal Slipper Burlesque co. drew crowded houses at the Academy 12. In addition to a burlesque the following appear in specialties: Joe Lester, Maximilian and Shields, Tom Gibbons, Mohring Brothers, and the Fauvette Sisters. Performance gave satisfaction. Week of 19, Robin Hood co.

C. L. N. NORRIS.

PROVIDENCE, R. I.—Russell Brothers' Comedians opened a week's engagement at the Olympic 13 to S. R. O. and played to very large audiences during the week. The co. gave one of the strongest vaudeville bills of the season. The Freemonts, Montgomery and Stone, and Staley and Birbeck, Harry and John Dillon, the Russell Brothers, Lizzie B. Raymond, and Caron and Herbert pleased immensely. Nestor and Bennett closed the show. For week 20-25 Johnstone Bennett, and George W. Leslie, the American biograph, Jones, Grant and Jones, Carroll and Larkin, the Handicap Trio, the Silvers, Viola Sheldon, and Hall and Bowers.

Large audiences greeted The White Crook co. at the Westminster 13-18. A good entertainment was furnished, which comprised a couple of burlesques and specialties. Gus Williams was the star of the olio, and he succeeded admirably. Others were Marie Rogers, McCale and Cunningham, James Dixon, John J. and Florence Murray, and Aggie Boaler and Lida Stone. The Vaidis Sisters Novelty co. 20-25.

H. C. RIPLEY.

JERSEY CITY, N. J.—The Gay Masqueraders were offered at the Bon Ton Theatre 13-18 to good patronage. The Sporty Widows is the opening burletta, and introduces the entire co. in good specialties. The olio has Al. Watson, a clever descriptive singer; Harry and Jennie Kraemer; Mason and Healey, in a very funny act; Clark Sisters; John T. Baker and Louise Lynn; Lorenze and Allen, excellent dancers; Nick Brown and Lydia Carmelli; Sparrow, A Jay at Coney Island; or, the Female Bathers, concludes a good performance. Mlle. Ani's Monarchs 20-25. Miss New York, Jr., 27-Jan. 1.

John Lorenze and Rene St. John, members of the Gay Masqueraders co., were married in New York 16 at the Little Church Around the Corner. The wedding was to have occurred on the stage of the Bon Ton Theatre during the performance 16, but a law here compels a license five days prior to the ceremony. Manager Bob Manchester announced the change to the audience, and made a hit with his timely and terse remarks. A number of presents were given to the newly married couple.

The Rentz-Santley Burlesque co. rehearsed a new finale for the first part of the burlesque, After the Matinee, 11. It is full of ginger and Manager Abe Leavitt was delighted with it.

Manager Tom Dinkins, of the Bon Ton Theatre, went to Newark 11, when he was the guest of Manager William Black, of Cole and Johnson's Trip to Coontown, which co. was playing at the Columbia Theatre. The co. is booked for a week at the Bon Ton.

The In Atlantic City co. has closed and Business-Manager George A. Clarke arrived home here 16.

O'Connell and Mack, of this city, at present with George H. Adams' Pantomime co., write home here that they will be at the People's Theatre, New York, Christmas week.

WALTER C. SMITH.

CLEVELAND, O.—The Star Theatre has been fairly well patronized week of 13, having for its attraction the Fay Foster Burlesque co., which is not an extra strong one. Weber and Fields' Vaudeville Club Burlesquers will furnish the bill Christmas week. Primrose and West's co. ranks as one of the best on the road. The four performances given at the Lyceum Theatre 13-15 were replete with novelties by good artists, notably the club jugglery by the Ben Mowatt Trio and the comical work of Ernest Tenney, in conjunction with the Waterbury Brothers.

WILLIAM CRASTON.

PITTSBURG, PA.—At the Avenue Theatre Bessie Bonehill headed a large co. Lillian Burkhart and an entire change of programme will be seen next week. Business at Davis' houses continues large.

The Vaudeville Club Burlesquers opened at the Academy of Music 13 to a good house and presented a first-class bill. Next attraction Harry Williams' Own co.

The Ida Siddons Burlesque co. opened at the World's Musee Theatre 13 to a good house.

E. J. DONNELLY.

SAN FRANCISCO, CAL.—Five new people were added to the bill at the Orpheum 6-12, which, together with the holdovers of last week, make up a varied and attractive programme. Czita, the gypsy violinist, plays exceedingly well and receives enthusiastic recognition at every performance. Paulinetti and Piquo perform some difficult feats. The six Picchiani Sisters excel anything of the kind ever seen in San Francisco. The holdovers are Stanley and Jackson, Vesuviano Quartette, Servais Le Roy, O. K. Sato, and the De Fillipis, international dancers.

W. W. KAUFMAN.

CINCINNATI, O.—At the People's 12-18 Harry Morris' Twentieth Century Maids attracted good houses; the opening skit, called Century Widows, introduces John C. Harrington, Emerson and Omenga, Lew Randall, the Johnston Trio, Nettie De Coursey, Lola Molliere; Too Much Trilby presented Harry Morris in his very funny impersonation of Slang Valley. Reilly and Woods' co. comes next. The same week Al. Reeves' Big Burlesque Show was at the Fountain; besides the two burlesques, McFadden and Dugan's Tribulations and An Isle of Gold, there was an excellent olio, participated in by Perry and Burns, Carr and Jordon, Manning and Prevost, Cessy Grant, Thatcher and Milton, Graham Sisters, the Tallyho Trio, Lilian Perry, Olive Russell, Harry Elvin, the Six Louisiana Belles, and Al. Reeves. Town Topics is underlined.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): The double feature at the Wonderland for the week 13-18 won new laurels for Manager Poli. The biograph views were excellent; Al. Leach led the fun, assisted by the Three Rosebuds, who sing and dance well; George W. Day was genuinely witty and original, and Ford and Francis made a hit with their picturesque travesty upon operatic hits; the Folly Trio, Hayes and Bendy, Carmanelli, and Lucille and Edward Eustis rounded out the programme. Week 20-25 Mr. Poli retains the American biograph. The olio will include Mackie and Walker and Lavender and Thomson.

NEW BRUNSWICK, N. J.—Music Hall (E. Taylor, proprietor; B. W. Suydam, manager): Week 13-18 includes Conway and Loring, Ray Vaughn, Williams and Millburn, and Carrie Morton. Week of 20-25, Frank E. McNish, John Cain, Carrie Albro, and Mr. and Mrs. Larry Tooley.

FALL RIVER, MASS.—Rich's Theatre (Jack Beck, manager): A house vaudeville co. closed a week engagement 11. The Black Crook Burlesque co. appeared 13-15 to fair business; performance good. Bohemian Burlesque co 16-18. A house vaudeville co., headed by Hilda Thomas, 20-25. Manager Beck has canceled all the cos. booked and will hereafter give straight variety.—Casto Theatre (Al Haynes, manager): For week ending 18 the co. was composed of Jessie Couthoui, Gertrude Haynes, Johnnie Quigley, Unique Trio, Carroll and Larken, and Henry T. Wait. Dorothy Neville and Maud Courtney, of the Unique Trio, made hits.

WORCESTER, MASS.—Bijou Theatre (Jules E. Offner, manager): Week 13-18 Vaidis Sisters, Fred Valmore, Howe and Edwards, the Three Renos, Merritt and Gallagher, Raymond and West, Frank Powers. Hallen and Fuller's Ideals 20-25.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Week 13 Aimee, Canfield and Carlton, Stine and Evans, the Mexican Troubadours, Norwood Brothers, John J. T. Harrington, and some local talent. John Harty and the Lovenberg Sisters, who were billed, failed to come, and Manager Shea had to fill in with others.

INDIANAPOLIS, IND.—Sam Jack's Orange Blossoms co., with some additions, opened a week's engagement at the Empire 13; the opening part was of the minstrel order and quite clever; Seigfried Carletta and Charley Banks are in the olio; the performance closed with a neat burlesque.

BUFFALO, N. Y.—Rose Sydell's London Belles played to big business at the Court Street 13-18; in the co. are Jennie Pollard, Edgar Bixley, Campbell and Shepp, Hard, Walling and Weston, and Howard and Bland. Cora Routt was an extra attraction. The Columbian Burlesquers co. 20-25, with Lydia Titus and "Kid" McCoy as special attractions.—Item: Colonel Hopkins was in town 14, en route to the Creedon-McCoy contest.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Big Sensation 6-11 to crowded houses; co. good and pleased; Marion and Pearl, two clever Paterson boys, are with the co. and made a decided hit, both in their specialty and the burlesque. Miss New York, Jr., 13-18 to good houses; this is the second visit of this co. this season. Watson Sisters' co. 20-25.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): The American biograph proved the feature of an attractive bill week 6-12, a number of new pictures being presented in a highly attractive manner; Caroline Hull scored a decided hit in a choice selection of descriptive songs, and Fordyce and his musical figures met with favor; business most gratifying. Coming 13, Stanley and Jackson, the Clemence Trio, O. K. Sato, Harry Edson and dog, and Fred Brown.

TROY, N. Y.—Gaiety Theatre (James Hearne, manager): Rush's Bon Ton Burlesquers 13-18 drew fairly well; specialties by Billy O'Brien, Nestor and Stevens, Wykel and Lamb, Kennedy and Bryce, and A. C. Lawrence were good. The Rossow Midgets 20-25.

WILMINGTON, DEL.—Wonderland Theatre (W. L. Dockstader, manager): The approaching holiday season causes no falling off in the business of this popular house. People for 13-18 are: The Handicap Trio, the Wests, Annie Whitney, the Stanleys, Three Wright Sisters, Higgins and Leslie, and J. P. Ornson.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): The Rose Hill English Folly co. 13-18; Gay Grass Widows and The Wicked Town, with several good specialties, gave general satisfaction; good patronage. Vanity Fair 20-25. Rossow Midgets 27-Jan. 1.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): The Broadway Burlesquers opened to big business 13 and are making many friends. Summer Nights on a Roof-Garden opens the bill, followed by an olio in which the following are seen: Gilbert and Goldie, Emma Carus, Dunbar Sisters, McAvoy and May, and the Judges. A Paris Girl in Saratoga closes a very funny and well balanced performance. Bon Ton Extravaganza co. 20-25.

READING, PA.—Gilder's Auditorium (Charles Gilder, manager): Watson Sisters' Burlesque co. gave a good performance to fair business 9-11. Venetian Burlesquers gave a very satisfactory performance 13-16.

BALTIMORE, MD.—Russell Brothers Comedians put forth a good olio bill at the Auditorium. The

co. is composed of artists of well-known ability, and the performance was much enjoyed. Vesta Tilley co. 27. Sam T. Jack's Tenderloin co. entertained the patrons of Kernan's Monumental. They will give place to Sam Devere's co.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Rice and Barton's Extravaganza co. opened 13 to good business. Frankie Haines and Townsend and Celeste are features of the show. Trans-Oceanics 20-25.——Item: The Royal Orchestra last week played a very pretty new march, entitled "The Sherbroke," written by the talented young leader, Herbert Spencer.

EASTON, PA.—Wonderland Theatre (Manning and Branch, managers): A. J. Hughes' Gay Girls from Gotham co. 13-15 gave satisfactory performances. Next attraction, The Gay 400 Burlesque co. 16-18. Since the new managers have taken charge of this theatre better attractions are being booked and the efforts to draw large audiences are proving very successful. There is some talk of the erection of another theatre here for burlesque and vaudeville.

LOUISVILLE, KY.—At the Buckingham Gus Hill's New York Stars in connection with Steve Brodie's co. presented a first-class entertainment. Among other members of the co. may be mentioned Williams, Curtis and Gordon, and Hiatt and Pearl. Next the Merry Maidens.

DETROIT, MICH.—The Capital Square after being closed for a week opened Sunday, 12, with the Merry Widows co. Next attraction Bryant and Watson's American Beauties.

PORTLAND, ORE.—Cordray's Theatre: Kaiser Franz Josef's Hungarian Boys' Military Band, with the following olio: Marie Katherine von Zieher, Farrell and Farrell, Madame Orbassany, Robert Starkey and George Rathbun, and Leon Morris and his ponies, under the management of Gustav Walter, of the San Francisco Orpheum, proved the finest vaudeville show this season and drew full houses at every performance 5-11. This engagement was tentative, and as it proved a success Manager Walter has decided that Orpheum attractions will be a regular thing hereafter at Cordray's.

ERIE, PA.—Girard Theatre (Joseph E. Girard, proprietor): House dark week 13-18. Harry Seamon Extravaganza co. 23-25. Scribner's Columbians 30-Jan. 1.

JACKSON, MICH.—Wonderland Theatre (W. W. McEwen, manager): Millard and Wayne are playing a return engagement with Teed and Teed, Russell and Lee, and Ella Morris; business fair.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Attractions 13-18 are Marie Girard, who is a great favourite here, Florence Hudson, Lillie Adams, Paddy Mayer, and others; business fair; performance very good.

NASHVILLE, TENN.—The Trocadero closed indefinitely 11 on account of poor business. The Midwinter Carnival and Trained Animal Exposition opened 13 under the management of J. E. Cahill to fair audiences at the Broad Street Amusement Hall.

QUEBEC, CAN.—Casino (Louis Verande, manager): Week 6-12 Kiraly's Ballet, Harmant, Bonnie Goodwin, the Deltorellis, Bell Lovejoy, and the Morellos. Week 13-19 Adelina Rontrino, Gruet, Beers and Gruet, Anna Bell, McCloud and Melville, Emil Muller, Nada Rayval; business big.——Gaiety (Theofred Hamel, manager): Week 6-12 Alexcia, Carpos Brothers, Bushnell Sisters, the Patchins, Morrissey Brothers, Castellat and Hall, Leopold and McDonald, and the Lundergreens to fair business.

ST. PAUL, MINN.—Palm Garden Theatre (A. Weinholtzer, proprietor): Present a good bill week 13-18. The New York Burlesque co. drew large business. A Walk to Klondike was presented by the co., also a good olio. The co. embraces Bessie Clark, Clara De Forest, Marie Wilbur, Kathryn Pearl, "Chic" Keboe, Nettie Gardner, Blanche Evans, Charles Ellsworth, Sam Green.——Tivoli Pavilion (John Straka, proprietor): An attractive programme was presented by the orchestra, also Lottie Ellis and Queen Lottie, the favorite duet and sketch team, week 13-18; good business.

BUTTE, MONT.—Casino Theatre (John Kinney, manager): John Fielding is back at this house with a long list of new people booked for the coming season, and the house is doing a splendid business with an attractive olio.——Imperial Theatre (Frederick Ritchie, manager): This house opened week of 4 with variety and has been crowded at every performance.

NORTH ADAMS, MASS.—Bijou Theatre (Bijou Syndicate, managers): The New York Belles, consisting of several clever people, gave an excellent entertainment week ending 18, with daily matinees. Tom Heffran, the one-legged dancer, was the star of the troupe.

ROCHESTER, N. Y.—Academy of Music (Louis C. Cook, manager): The Manhattan Club Burlesque co. appeared to fairly good business 16-18.——Wonderland Theatre (J. H. Moore, manager): The olio week 13-18 included Juno Salmo, Lizzie Booth, the Judge, Thorne and Carlton, Kenno and Welch, Mr. and Mrs. William Robyns in their one act comedy, The Counsel for the Defense, and the cinematographe; house packed at each performance. Barton and Ashley, Sharp and Flatt, W. W. Ellis, Three Rosaldos, Loyd and Lillie Langdon, Ray Royce, and the cinematographe, are announced for week 20-25.

SALT LAKE CITY, UTAH.—Lyceum (R. Duncom, manager): Vaudeville co. week 6-11 to light business. Sid Baxter and the Lunars were the best things presented.

PORTLAND, ME.—Gaiety Theatre (Edgar E. Rounds, proprietor): Grimmins and Magee's Galaxy of Bright Lights, including Murphy and Murphy, Lew Wells, Rowley and Leslie, Harvey and Cole, Julie Kelly and Eddie Horan; good attendance.——City Hall (Stephen Bogrett, manager): The St. Claire Sisters' Vaudeville co. started over Maine circuit 13; fair attendance.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): A good bill was presented 13-18, which comprised the following: The Robbins, Rose Winchester, the Davenport Sisters, Frank Shea, and Stewart and Gillen, to good business.

VAUDEVILLE PERFORMERS' DATES.

Aldrich, Charles T.—Keith's, Phila., 20-25.
Adelman and Lowe—Koster's, N. Y., 20-25.
Arcaris Sisters—Haymarket, Chicago, 20-25.
Armstrong, Harry—Olympic, Chicago, 20-25.
Areson, Alfred—Opera House, Chicago, 20-25.
American Quartette—Opera House, Chicago, 20-25.
Aniotis, Mary—Olympic, Chicago, 20-25.
Ancion, Adrienne—Hopkins', St. Louis, 20-25.
Austin, George—Hopkins', St. Louis, 20-25.
Angela Sisters—Proctor's, N. Y., 20-25.
Atherton, Alice—Palace, N. Y., 20-25.
Alburtus and Weston—Pastor's, N. Y., 20-25.
Burkhart, Lillian—Avenue Theatre, Pittsburg, 20-25.
Barton and Ashley—Wonderland, Rochester, 20-25.
Wonderland, Wilmington Del., 27-Jan. 1.
Bloom and Cooper—Olympic, Chicago, 20-25.
Bogart and O'Brien—Keith's, N. Y., 20-25.
Britton, Evelyn—Keith's, N. Y., 20-25.
Burdette, Madeline—Keith's, N. Y., 20-25.
Barrett and Learned—Proctor's, N. Y., 20-25.
Bush, Lamore—Palace, N. Y., 20-25.
Bartolettis, The—Palace, N. Y., 20-25.
Burke and Andrews—Pastor's, N. Y., 20-25.
Barnet, Loy and Creed—Pastor's, N. Y., 20-25.
Canfield and Carleton—Pastor's, N. Y., 27-Jan. 1.
Caicedo, Juan A.—Koster's, N. Y., 6-25.
Carlin and Clark—Royal Theatre, Montreal, 20-25.
Carter, Billy—Hopkins', St. Louis, 20-25.
Ching Chung—Haymarket, Chicago, 20-25.
Craig, Mabel—Olympic, Chicago, 20-25.
Charmion, Laveria—Koster's, N. Y., 13-25.
Carroll and Nealy—Haymarket, Chicago, 20-25.
Craig, Mlle.—Olympic, Chicago, 20-25. Haymarket, Chicago, 27-Jan. 1.
Cawthorn and Forrester—Proctor's, N. Y., 27-Jan. 1.
Castilians, Five—Proctor's, N. Y., 20-25.
Conroy and McDonald—Palace, N. Y., 20-25.
Comer, Imogene—Pastor's, N. Y., 20-25.
Clayton and Allen—Pastor's, N. Y., 20-25.
Davis and Jerome—England—indefinite.
Daly, Lizzie and Vinie—Burt's, Toledo, 20-25.
De Kock Troupe—Koster's, N. Y., 27-Dec. 25.
Downs, T. N.—Keith's, N. Y., 20-25.
Doner, Joe and Nellie—Olympic, Chicago, 20-25.
De Bessell—Keith's, N. Y., 20-25.
Delmore and Lee—Springfield, Mass., 20-25, Music Hall, Harlem, 27-Jan. 8.
De Gray and Josephene—Bijou, Washington, 20-25, Wonderland, Wilmington, Del., 27-Jan. 1.
Diaz, Pablo—Koster's, N. Y., 20-25.
Eckert and Berg—Hyde and Behman's, Brooklyn, 20-25.
Ellis, W. W.—Wonderland, Rochester, 20-25, Wonderland, Toledo, 27-Jan. 1.
Evans and Mills—Music Hall, Harlem, 20-25.
Evans, May—Opera House, Chicago, 20-25.
Eldridge, Press—Hyde and Behman's, Brooklyn, 20-25, Keith's, N. Y., 27-Jan. 1.
Evans, Edward and Josie—Pastor's, N. Y., 27-Jan. 1.
Frencelli and Lewis—Keith's, Boston, 20-25, Wonderland, Rochester, 27-Jan. 1.
Fialkowski—Hopkins', Chicago, 20-25.
Fay and Clark—Opera House, Chicago, 20-25.
French and Kennedy—Proctor's, N. Y., 20-25.
Fagan and Byron—Proctor's, N. Y., 20-25.
Forbes and Doyle—Palace, N. Y., 20-25.
Filson and Errol—Pastor's, N. Y., 20-25.
Guille, Albert A.—Koster's, N. Y., 6-25.
Gardner and Ely—Avenue Theatre, Pittsburg, 20-25, Pike's, Cincinnati, 26-Jan. 1.
Gautier, Emile—Keith's, N. Y., 13-25.
Grahams, The—Haymarket, Chicago, 20-25, Opera House, Chicago, 27-Jan. 1.
Glenroy, James Richmond—Olympic, Chicago, 20-25, Haymarket, Chicago, 27-Jan. 1.
Gallagher, Ed—Opera House, Chicago, 20-25.
Gloss Brothers—Olympic, Chicago, 20-25.
Hefron, T. J.—Auditorium, Bridgeport, 20-25, Stone and Shaw's, Boston, 27-Jan. 1.
Hawkins, Low—Keith's, Boston, 20-25, Pastor's, N. Y., 27-Jan. 1.
Hall, E. M.—Haymarket, Chicago, 20-25.
Haynes, Gertrude—Olympic, Providence, 20-25.
Held, Anna—Koster's, N. Y.—indefinite.
Hull, Caroline—Orpheum, Los Angeles, 6-18, Orpheum, San Francisco, 20-Jan. 3.
Holbrooks, The—Odeon Theatre, Baltimore, 20-25.
Harney, Ben—Music Hall, Harlem, 20-25.
Hall and Staley—Haymarket, Chicago, 20-25.
Helston Sisters—Poli's, New Haven, Conn., 20-25.
Hampton, Alf—Opera House, Chicago, 20-25.
Hayes and Lytton—Keith's, N. Y., 20-25.
Hale Sisters—Keith's, N. Y., 20-25.
Howell, Ida—Bijou, Washington—indefinite.
Harty, John R.—Palace, N. Y., 20-25.
Jose Quintette—Hopkins', Chicago, 20-25.
Jarretts, The—Olympic, Chicago, 20-25.
Kline, Mamie—Hopkins', Chicago, 20-25.
Luciers, Four—Hopkins', Chicago, 20-25.
Lawton, Frank—Haymarket, Chicago, 20-25.
La Porte Sisters—Alhambra, Milwaukee, 20-25, Olympic, Chicago, 27-Jan. 1.
Lawrence and Harrington—Haymarket, Chicago, 20-25.
Loraine and Howell—Haymarket, Chicago, 20-25.
La Fayette, Mons.—Opera House, Chicago, 20-25.
Leech, Al.—Keith's, N. Y., 20-25.
Leonards, Three—Music Hall, Harlem, 20-25.
Latell, Edwin—Palace, N. Y., 20-25.
Miles and Ireland—Hopkins', St. Louis, 20-25.
Melrose Brothers—Hopkins', Chicago, 20-25.
Mayer, Daisy—Koster's, N. Y., 13-25.
Mimic Four—Alhambra, Milwaukee, 20-25, Olympic, Chicago, 26-Jan. 1.
Madge and Morton—Davis', Scranton, Pa., 20-25, Moore's, Rochester, 27-Jan. 1.
Metropolitan Three—Wonderland, Wilmington, 20-25, Keith's, N. Y., 27-Jan. 1.
McConnell Sisters—Haymarket, Chicago, 20-25.
Mack, Wilbur—Hopkins', St. Louis, 26-Jan. 1.
Moore, Florence—Music Hall, Harlem, 20-25.
McTernan, George—Music Hall, Harlem, 20-25.
Mora, Helene—Proctor's, N. Y., 20-25.
McIntyre and Heath—Proctor's, N. Y., 20-25.
Meza, Mlle.—Proctor's, N. Y., 20-25.
Mitchell, Leola—Pastor's, N. Y., 20-25.
Nelson Trio—Opera House, Chicago, 20-25.
Nichols Sisters—Pastor's, N. Y., 20-25.
Northern Troupe—Keith's, Boston, 13-25, Keith's, N. Y., 27-Jan. 1.
Norman, Mary—Pike's, Cincinnati, 19-25.
Odell and Stillman—Keith's, N. Y., 20-25.
O'Brien and Havel—Palace, N. Y., 20-25.
Orson, J. P.—Casto, Fall River, 20-25.
Patrice—Opera House, Chicago, 20-25.
Peabody, Wittier—Keith's, N. Y., 20-25.
Patterson Brothers—Music Hall, Harlem, 20-25.
Polk and Kollins—Hyde and Behman's, Brooklyn, 20-25, Music Hall, Harlem, 27-Jan. 1.
Pitrot, Richard—Hopkins', St. Louis, 20-25, Hopkins', Chicago, 27-Jan. 1.
Rankin Phyllis—Hopkins', St. Louis, 20-25.
Rosebuds, Three—Keith's, N. Y., 20-25.
Robyns, Mr. and Mrs.—Moore's, Detroit, 20-25.
Rudinoff—Keith's, N. Y., 13-25.
Reed Birds, Seven—Keith's, Boston, 20-25, Keiths', Phila., 27-Jan. 1.
Royce and Intropidi—Music Hall, N. Y., 20-25, Proctor's, N. Y., 27-Jan. 1.
Rodgers and Bock—Olympic, Chicago, 20-25, Haymarket, Chicago, 27-Jan. 1.
Randalles, The—Proctor's, N. Y., 20-25.
Rosarie—Wilmington, Del., 20-25.
Schaeffer and Garini—Hopkins', Chicago, 20-25.
Smith, Kitty—Haymarket, Chicago, 20-25.
Smith Family—Opera House, Chicago, 20-25.
Sweet, Charles R.—Proctor's, N. Y., 20-25.
Stine and Evans—Palace, N. Y., 20-25.
Spencer Brothers—Pastor's, N. Y., 20-25.
Stanley and Jackson—Orpheum, Los Angeles, 20-Jan. 1.
Sato, O. K.—Orpheum, San Francisco, Nov. 28-Jan. 3.
Thompson, James—Haymarket, Chicago, 20-25.
Thornton, James—Keith's, N. Y., 20-25.
Tanakas, The—Keith's, N. Y., 20-25.
Thomson, Harry—Hopkins', Chicago, 19-25, Opera House, St. Louis, 26-Jan. 1.
Urquhart, Isabelle—Haymarket, Chicago, 20-25.
Van Leer and Barton—Pastor's, N. Y., 20-25.
Van Auken, McPhee and Hill—Haymarket, Chicago, 20-25.
Welch, Joe—Haymarket, Chicago, 20-25.
Western, Lillie—Opera House, Chicago, 20-25.
Wilson Family—Olympic, Chicago, 20-25.
West, John—Olympic, Chicago, 20-25.
Wentworth, May—Olympic, Chicago, 20-25.
Williams, Odell—Keith's, N. Y., 20-25.
World Trio—Music Hall, Harlem, 20-25.
Williams and Walker—Proctor's, N. Y., 20-25.
Williams Trio—Lewiston, Me., 20-Jan. 1.
Walton and Doyle—Pastor's, N. Y., 20-25.
Willett and Thorn—Palace, N. Y., 20-25, Leland, Albany, N. Y., 27-Jan. 1.
Ziska—Opera House, Chicago, 20-25.
Zobedie, El—Hopkins', St. Louis, 20-25.

MATTERS OF FACT.

Emma Brennan, playing character business in A Southern Romance company, will be at liberty after Dec. 25, owing to the closing of that play.

William Riley Hatch closed with the Kismet company recently and returned to New York. He is open to offers.

Manager C. P. Walker controls three of the best theatres in the Northwest, including the new Winnipeg Theatre, Winnipeg; Metropolitan Theatre, Grand Forks, and Fargo Opera House, Fargo. These cities are located in the famous Red River Valley. As the elements have been favorable for a rich harvest, money has been plentiful and Manager Walker's theatres are getting a share of it. Louis James, In Old Kentucky, At Gay Coney Island, and A Milk White Flag have played to large receipts over this circuit, each averaging $500 a performance.

The On the Bowery co. will close its season Jan. 10. Ed Chrissie, the clever character comedian of the company, will, therefore, be at liberty, and invites offers for his special line of work.

Rose Eytinge, whose studio for the instruction of pupils in stage art is located at 71 Irving Place, may also be addressed at the Murray Hill Theatre.

Emmett Corrigan having fulfilled his contract with A Southern Romance company has left that organization and returned to this city. His work in the leading role disclosed him as an actor of unusual talent and merit.

The Oliver Theatre is the new name for the Lansing, at Lincoln, Neb. It is owned by William Oliver and managed by John Dowden. Contracts with the Lansing will be fulfilled at the Oliver.

Ethel Barrington is disengaged. She was until recently a member of Edward Harrigan's company.

The No. 2 Never Again company will close Jan. 1. John Daly Murphy, who is playing E. M. Holland's old part, will accept engagements after that date. He has appeared in a number of leading comedy roles the past two years, always acquitting himself to favor.

The following is the roster of Webb's Comedians, organized recently at Bellaire, O.: Harry Webb, Boyd Joy, Lem B. Parker, Will Harder, George R. Robinson, J. W. Carner, Cora Wilmont, Minnie Dixon Parker, Emma Myrkle; H. L. Webb, proprietor and manager; Walter Marsh, advance representative; J. W. Carner, stage-director; Boyd Joy, stage-manager; Bert Cosin, property manager; Professor Ambrose Keenan, musical director.

The roster of the Boston Theatre company is: B. Frank Mitchell, manager; E. M. Crane, stage-director; Professor J. D. Proudlove, musical director; F. R. Simpson, electrician; E. W. Palmer, Arnold M. Alexander, James A. Brady, Harry A. Stevens, J. E. Parkes, J. H. Decker, Fred Sawyer, Gertrude D. Magill, Eunice Fitch, Sadie E. Davis, Ida M. Jewell, Alice Simpson, El More Sisters, and Master Edmund Keene.

The Opera House at Norwalk, Conn., will reopen Jan. 15 under new management. F. W. Mitchell having assumed charge of the house. He wants a strong attraction for this date. The house has undergone alteration and many improvements tending to make the theatre one of the prettiest in the State.

Howard and Doyle have secured the sole rights to Sims and Pettit's melodramatic success, Master and Man. They also control Harbor Lights, Lights of London, and Governor of Kentucky.

Virginia Buchanan, who has rendered able support in John Drew's, and E. S. Willard's companies, is open for engagement. Letters in care of the agents will reach her.

Maryland has a good show town in Crisfield, which has a population of 8,000. Its Opera House seats 700, and the business is in proportion to the merit of the attraction. A. B. Cochrane is the manager of the theatre.

R. E. Graham has been compelled to close his starring tour in Who's Your Friend? on account of the yellow fever troubles in the South where he was booked, and is now inviting offers for engagements for the rest of the season.

The Heuck Opera House company, owners of Heuck's Opera House, Cincinnati, O., offer their handsome theatre for lease after Aug. 1, 1898.

First-class attractions can secure immediate open time at the New Empire Theatre, Holyoke, Mass., a house that has been playing to money. New Year's week is one of the choice dates offered.

William Bonelli, having closed his tour in The Captain of the Nonsuch, is now open for good engagement.

Miss Neilson, a graduate of the New York School of Acting, wishes engagement, and will play small parts. Communications addressed 26 East Twenty-third Street will reach her.

The office of Ed F. Rush's enterprises will hereafter be located in the Knickerbocker Theatre Building, Room 315.

The success of Gilmore and Leonard continues unabated, and their farce, Hogan's Alley, is as big a drawing card as ever. Much of the success and popularity of these comedians is due to the astute management of Eugene Wellington.

Adelia Barker is open to offers for character business. She was with Thomas Q. Seabrooke until recently. Her address is 328 West Twenty-sixth Street.

G. Nutting and Company, 83 Nassau Street, this city, are the projectors of an animated picture machine which can be used in conjunction with a stereopticon or lantern. The machine, complete with all mechanical parts, can be purchased for $25.

Philip McElhone is attending to the copyrighting of plays, acts, music, songs, etc. His office is at 704 Fourteenth Street, Washington, D. C.

Lillian Stillman, who is the contralto with the New York Lyric Quartette, will entertain offers for the balance of the season. She may be addressed at 250 West Twenty-fourth Street. Miss Stillman played the character part in the production of Nature at the Academy of Music.

A dispatch from Denver says: "Stuart Robson gave Augustus Thomas' version of The Jucklins at the Tabor Theatre. It is a more than liberal dramatization of Opie Reid's novel of that name. It was received with loud demonstrations of approval from an audience which packed the theatre from floor to ceiling. Mr. Thomas has taken but little from the book except the characters. His work is novel, humorous and pathetic, and he has fitted Mr. Robson with a part likely to live for many years."

Frederick Warde opened the new Davidson Opera House, St. Cloud, Minn., on Dec. 17. The receipts, the result of an auction, were over $6,000, and every seat was taken.

Biggar and Haverly in A Railroad Ticket turned people away at both performances at the Walnut Street Theatre, Cincinnati, on Dec. 19.

On the Yukon, Robert Fulgora's Alaskan production, did an S. R. O. business at Detroit, Mich., recently. Sam Morris, the well-known Jewish character impersonator, is well cast in the role of Moses Levi. Henry Myers is the manager of the attraction.

The Blondells, known as the Society Kids, have severed their connection with The Jay New York company, and are open to offers.

A Christmas attraction is wanted at the Music Hall, Milford, Mass., by Manager H. E. Morgan.

Frank David is an actor of great versatility and a valuable man to be connected with an operatic organization. As a comedian he bears a high reputation.

Harry F. Wineman, for four seasons with Davis and Keogh's attractions, will be disengaged after Jan. 3.

Managers having Christmas Day open can secure a good attraction in Annie Ward Tiffany, who will present her well-known comedy, Lady Blarney. Her address is 18 East Twenty-eighth Street.

Manager G. H. Wilkinson, of the Wallingford Opera House, plays but one attraction a week. He has some time open in January and in the remaining months of this season.

THE RAYS' BIG RECEIPTS.

The Rays played a return engagement at Gilmore's Auditorium, Philadelphia, last week, and although they played to phenomenal receipts at their first engagement, the business at their more recent engagement exceeded it by several hundred dollars, amounting to $7,359.74. This is phenomenal for the season.

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Dec. 1, 1897. JOS. BROOKS, Mgr. Wm. H. Crane Co.

OBITUARY.

Barry Mitchell, of the Josie Mills company, died suddenly at Winnipeg, Manitoba, on Dec. 11.

Charles Doring, organizer of the famous Doring's Band and widely known as a bandmaster, died on Dec. 16 at Troy, N. Y. He was born at Hanover, Germany, in 1826. He suffered an apoplectic stroke three years ago at the State Camp and had never regained his health.

The mother of W. E. Flack, manager of 8 Bells, died at her home, Lorain, Ohio, on Dec. 9. Mr. and Mrs. Flack (Bessie Varse) were summoned and arrived before the last hours. Interment was made at Lorain Rural Cemetery, on Dec. 11. The funeral was largely attended and there were many floral offerings.

James Bohee, an American banjoist, who went to England in 1880 with Haverly's Minstrels, died in Wales recently. Mr. Bohee was one of the first of the clever banjo players to visit England, and he and his brother helped to make the instrument popular over there. He was a London favorite for many years, and appeared frequently at the London Pavilion.

Lewis George Clark, the original of the character of George Harris in Uncle Tom's Cabin, died at Lexington, Ky., on Dec. 16. He was born in slavery in Madison County, Ky., in 1815. His mother was sold on the block when he was sixteen years of age, and he ran away to Cambridgeport, Mass., where he was protected by the Rev. Lyman Beecher, father of Harriet Beecher Stowe, who has made him immortal in her book. Clark had lectured often in behalf of his race, and was engaged last season to tour with an Uncle Tom's Cabin co., but the travel proved a tax too severe for his failing strength, and he soon returned to his home.

Mrs. H. A. Nicholls, for many years a prominent member of Ben de Bar's St. Louis stock company, died at that city on Dec. 1. She was the widow of an actor of note in the South and West in *ante-bellum* days. Mrs. Nicholls was born at Bath, Maine, in 1820, and made her first appearance in New York with the Murdoch Dramatic Association. She was afterward a member of the stock company at Placide's Varieties in New Orleans, her associates including Mr. and Mrs. C. Howard, Mr. and Mrs. Hill, George Holland, Charles Bass, and Sir William Don. Leaving New Orleans, Mr. and Mrs. Nicholls went to Memphis, Tenn., where they conducted a theatre for a few seasons, afterward removing to St. Louis, where Mrs. Nicholls became a member of Ben de Bar's company. She was also a member of John Ellsler's stock company at Cleveland, and of various other organizations. She retired from the stage about fifteen years ago, and had lived since with her daughter at St. Louis. She left one daughter and four granddaughters, all of whom were at one time members of the profession. Mrs. W. H. Murphy (Blanche Nicholls) and Jennie Nicholls, her granddaughters, are at present engaged in stage work. The remains were buried at the side of those of Mr. Nicholls, in Greenwood Cemetery, St. Louis.

Born.

JOY.—A daughter to Mr. and Mrs. Boyd Joy (Dot Rosher), at Martins Ferry, Ohio, Dec. 13.

Married.

KELLY—KENT.—James Frederick Kelly and Dorothy Kent, at Haverhill, Mass., on Dec. 16.

LOGAN—FISHER.—J. C. Logan to Miss Fisher, at Carthage, Mo., on Dec. 1.

LORENZ—CUMLEY.—At the church of the Transfiguration, New York city, on Dec. 16, John Hollingsworth Lorenz and Loraine Cumley.

LAWRENCE—BRINCKERHOFF.—Lionel E. Lawrence and Miss L. B. Brinckerhoff, at Jersey City, N. J., on Dec. 12.

POLLA—STRIPE.—William Polla and Pauline Stripe, at Cincinnati, Ohio, on Dec. 12.

Died.

BOHEE.—In Wales, James Bohee, aged 53.

CLARK.—Lewis George Clark, at Lexington, Ky., on Dec. 16, aged 82 years.

DORING.—Charles Doring, at Troy, N. Y., on Dec. 16, aged 71 years.

NICHOLLS.—Mrs. H. A. Nicholls, at St. Louis, Mo., on Dec. 1, aged 77 years.

MITCHELL.—Barry Mitchell, at Winnipeg, Manitoba, on Dec. 11.

A GREAT FRENCH AUTHOR DEAD.

ALPHONSE DAUDET.

Alphonse Daudet, the famous French author, died last Thursday evening, in Paris. At 7.30 o'clock P.M. the whole family met at dinner—Madame Daudet, the two sons, Leon and Lucien; Mlle. Edmée Daudet, and Madame Allard, Madame Daudet's mother. The family gathering is said to have been unusually merry, and all were chatting and laughing, when suddenly M. Daudet uttered a cry, threw back his head and became unconscious. A messenger was at once sent for the family physician. Meanwhile M. Daudet was carried to bed. His face had become deathly pale, and his body was growing cold, and it was in vain that his wife and sons bent over him, calling him by name and doing everything they could to restore him to consciousness. On the arrival of the physician strong restoratives were administered, and even an application of electricity was tried, but without effect. The author of "Sapho" was dead.

Alphonse Daudet was born at Nimes on May 13, 1840. His parents were in poor circumstances, and after studying in the Lyceum, at Lyons, he became an usher in a school at Alais, and held that position for two years. In 1857 he went to Paris with his brother, Ernest, in order to try to gain a livelihood by literary work. A volume of poetry entitled "Les Amoureuses," published in 1858, won some reputation, and led to his employment on several newspapers. His newspaper articles attracted the attention of the Duc de Morny, who engaged him as his secretary, and young Daudet continued in that position till 1865. In 1863 he published "Le Roman du Chaperon Rouge," a collection of articles which had originally appeared in *Le Figaro*.

Since then he has published, under the pseudonym of Baptiste or under his real name, a large number of novels, tales, and also various collections of articles which were contributed originally to newspapers. These publications include "Fromont Jeune et Risler Aîné," to which the French Academy awarded the Jouy prize in 1875, and which was successfully dramatized by Alphonse Belot in 1876; "Jack, Histoire d'un Ouvrier," a dramatic version of which was brought out at the Odeon in 1881; "L'Immortel," a severe satire of the French Academy; "Le Nabab," "Port Tarascon," "8. Tartarin sur les Alpes," and "Tartarin de Tarascon." "Sapho," the novel by which he is best known, was brought out in 1884, and was subsequently dramatised with his assistance.

M. Daudet began to write for the stage as early as 1862, when, in collaboration with Ernest Lepine, he wrote La Deniere Idole, which was presented at the Odeon. L'Ovillet Blanc, also collaborated with Ernest Lepine, was produced at the Comédie Française in 1865. The same year he wrote the Les Absents, a bright episode of student life. Le Frère Aîné, a one-act play collaborated with M. Lepine, was produced in 1868. Among his subsequent plays were Le Sacrifice, comedy in three acts (Vaudeville, 1869); Lise Tavernier, drama in five acts (Ambigu, 1872); L'Arlesienne, play in three acts (Vaudeville, 1872).

Recently he had dramatized his novel, "Numa Romestan," and had written two plays, La Lutte pour la Vie and L'Obstacle. A few years ago, in collaboration with Leon Henniqus, he wrote a play called La Menteuse, an adaptation of which, called Marie Deloche, was presented in this country by Mrs. Fiske.

Alphonse Daudet has been called the French Dickens. In referring to this comparison, in a recent interview, M. Daudet said: "Apropos of 'Le Petit Chose,' let me declare on my word of honor that I never had read a line of Dickens when I wrote that book. Some people say that I was inspired by Dickens, but that is not true. It was an English friend of mine, whom I had at Nimes, a boy called Benasset, who first told me that I was very much like Dickens in personal appearance. Perhaps that is the reason why people trace a resemblance between our work also."

On another occasion M. Daudet said: "I feel in my heart the love that Dickens felt for the unfortunate and the poor, and for childhood spent in the wretchedness of large cities. Like him I began life in a heart-rending manner, obliged to earn my daily bread before I was sixteen years old; in that lies, I believe, our greatest resemblance."

M. Daudet had been long connected with the *Journal Officiel*, being entrusted with the theatrical department of that paper. It was reported some weeks ago that he was a candidate for the seat of the late Duc d'Aumale in the French Academy, but this is not probable, as he always declared that he would not accept a seat in that institution even if it were offered him. He has also placed himself on record as saying that his decoration with the Legion of Honor was distasteful to him.

His son, Leon Daudet, is a litterateur of promise, and was married to Mlle. Jeanne Hugo, granddaughter of Victor Hugo, but has recently been separated from her.

The recent production of Jules Massenet's opera, founded on "Sapho," is referred to in our Paris letter.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

A Stevenson-Henley Play First Seen—Americans Abroad—Many Changes of Bill.

(Special Correspondence of The Mirror.)

LONDON, Dec. 4.

Dramatic critics had to start work early this week. On Monday afternoon we were bidden to the Avenue, by an association calling itself the New Century Theatre, which had arranged to produce, for the first time on any stage, a play called Admiral Guinea, written by the late Robert Louis Stevenson and the happily still surviving W. E. Henley, who, it will be remembered, wrote that powerful drama called Deacon Brodie, which the said W. E. Henley's brother, E. J., produced in America some years back.

Admiral Guinea has not the dramatic grip nor the varied characterization of Deacon Brodie; in point of fact it has only five characters on which to exercise variety; and the name part, an ex-slaver captain named John Gaunt, is not the chief of these. Gaunt, whose manifold dealing in and cruelty to many hundred poor blacks caused the death of his pious wife, has since got religion, and has got a stern form of it. He, like Polonius, has one fair daughter and no more, the which he loveth passing well. She is named Arethusa, after her father's old slave ship, and she is dearly beloved by Kit French, a young privateer, who has resolved to become for her sake a strictly honest sea trader. He, however, is presently denounced by the "Admiral" as no fit mate for his sweet and gentle Arethusa. Whereupon Kit, in a fit of distraction, goes on the razzle-dazzle, so to speak, and while thus bent he falls an easy prey to the schemes of one David Pew, a totally blind ex-pirate with an insatiable thirst for blood and rum, and, in fact, the very counterpart of the sanguinary skull-and-cross-bones merchant who in Treasure Island soothes his non-piratical moments by chortling of "fifteen men on a dead man's chest, with a heigh ho! and a bottle of rum!"

On pretense of helping Kit to another interview with Arethusa, old Pew finds it easy to entrap Kit into leading him to the ex-slaver's house, in order that he (Pew) may ransack Gaunt's old brass-bound sea chest of masses of moidores, pieces of eight, ingots of gold, and other useful articles which the old slaver accumulated while he was "on the account," as the late Daniel Defoe, whom the above named authors have found so useful, would put it.

When Kit discovers that Pirate Pew's intent is robbery, he rouses himself from his drunken condition and endeavors to check the blind old blackguard's plans. Pew rushes on him like a tiger, and after nearly strangling him, denounces him to the now awakened household as the instigator of the robbery, and declares that he (Pew) has come along wishful to inform his old captain, Gaunt. Appearances are strongly against Kit, who is sternly denounced by Gaunt, and is even regarded with suspicion by Arethusa *pro tem.* Kit, driven to desperation, insists upon being held under arrest by Gaunt until his innocence may be proven.

Later on—in the dead of night, in fact—and while the ex-slaver is walking in his sleep (his custom always after midnight), Pirate Pew breaks into Gaunt's house on his own account, determined to secure those pieces of eight, etc., for himself. Hearing Gaunt stalking about somnambulistically, Pew makes to slay him, and anon endeavors to slaughter Arethusa, who rushes to her remorseful pirate-parent's rescue. In the nick of time, however, prisoner Kit dashes in and cuts down the blind old ruffian, who, anon, being also prodded by Gaunt's cutlass, promptly pegs out, whereupon all ends happily for the remaining four dramatis personæ.

Admiral Guinea (the story of which would appear stronger if set in three acts instead of in four) was for the most part admirably acted by William Mollison as ex-slaver Gaunt, Sydney Valentine as David Pew, Robert Loraine as Kit, Dolores Drummond as a commonsensible tavern keeper, and Cissie Loftus (strange work for Cissie) as the sometime anguished heroine.

Stevenson and Henley's drama was preceded by a new one-act playlet, written by Margaret Young and entitled Honesty: A Cottage Flower. It was an artless little piece, by no means destitute of merit. In this the chief scoring was made by the ever delightful Kate Rorke as a lodging house slavey who is hopelessly in love with a much unacted dramatic author.

American produce is again in demand here, for proof of which please note the following examples. The Cat and the Cherub, shunted from the Lyric a week ago, has just been dropped by H. J. Leslie into the Royalty bill, by way of curtain-raiser to O Susannah! and in place of a new curtain-raiser called A New Leaf, which was produced there only on Tuesday. The last named piece, a tragedy written by a music hall comic song writer named Herbert Darnley, although cleverly written proved a little realistic for a mixed audience.

Moreover, in addition to its now having been absolutely decided that your American-made drama, The Heart of Maryland, shall follow your Secret Service at the Adelphi next Easter, we are now really threatened, as we have often been threatened before, with an English production of your Joseph Arthur's thriller entitled Blue Jeans, the big saw-mill scene in which was, I may remind THE MIRROR readers, first utilized in and around these islands some five-and-twenty years ago in a blood and thunder drama called Forsaken, which drama was subsequently revised somewhat and sent elsewhere afresh, disguised in the name of Driven from Home.

Also in variety showland this week we have been bidden to sample new American invaders. One of these is the young dancing damsel professionally yclept Titenia, who has just made her debut at the Palace Theatre, where so many American vaudeville artists, notably W. E. Ritchie, the tramp cyclist; the De Forrest whirlwind dancers; those droll duettists, Wilson and Waring, and that gilt-edged American warbler, Julie Mackay, were so long made welcome. Titenia, who, as you probably know, has been imported by the not unseldom cute Ted D. Marks, is programmatically described as "the great descriptive toe dancer." Why a toe should be regarded as "descriptive" is, methinks, the mootest of moot points. But whether or no, this pretty and frolicsome damsel certainly gives some startling athletic specimens of Terpsichoreanism, negotiating all her selections of international dances while tripping on her toes, and never once placing the soles of her feet on the stage during the proceedings. Also Titenia finally hops up and down a solidly built staircase on those same toes. The said toes are presentable enough, like the feet to which they belong; but Titenia's hands and fingers are disfigured by a mass of diamonds, some even depending by chainlets from her taper fingers. Happily this foolish hobby is not effective from the front of the house, and therefore does no harm to the pretty little Terpsichorean. But in the many portraits of her hands exhibited, the posing of these ultra jeweled hands makes them resemble those appertaining to a skleton!

I may here, perhaps, add that Willie Edouin, who, although British born, is not entirely unknown in your nation, on Thursday afternoon ran down from the Prince of Wales', where he is still scoring as the toymaker in La Poupee, in order to try at the new County Theatre, in the old, old town of Kingston-on-Thames, a new farcical comedy written by a new author calling himself, for this occasion, "Barton White." The piece was entitled Social Debts, and in some degree it resembled Our Flat, especially as regards the furniture business. It is a stronger play, however, than Our Flat—at least it appeared likely to become so when it shall be produced in a properly rehearsed condition. Even as it was, it caused considerable amusement, and ever and anon a furtive tear. Willie Edouin, despite the many stage-managerial cares that harassed him throughout this hap-hazard performance, gave a genuinely droll impersonation of the leading part, a prosperous but hitherto humble minded hatter, who is persuaded to give grand receptions and things, by the way of paying his social debts. Willie was ably assisted in this healthy, homely comedy by his growing second daughter, Daisy, who is now stage-named Atherton, like her many-talented mother, Alice, who, we all rejoice to learn, has been making a success in your city.

To-day we shall all be playgoingly busy. Imprimis, this afternoon we are bidden to the Court to see the first of a series of matinees of a revised version of the fairy play entitled The Children of the King, with Dion Boucicault and Cissie Loftus in their original parts. This evening The Grand Duchess, with Offenbach's old music, and Charles Brookfield and Adrian Ross' new book, will, after many, many promises, be produced at the Savoy. Also to-night, Arthur Roberts will make his London reappearance at the Lyric in Hood and Slaughter's new musical play, Dandy Dan, the Lifeguardsman, which has for the last few months been touring around the provinces.

On Monday there will also be enough play-sampling to do. In the afternoon Thomas Thorne, a favorite at the Strand from the Lydia Thompson burlesque days downward, will make his London reappearance at that house in a new farcical comedy entitled The Triple Alliance. At night there will be produced at the Grand, Islington, a new romantic drama adapted from the novel entitled "The Courtship of Morrice Buckler," and Louis Napoleon Parker's romantic play, A Happy Life, will have its first London production at the Duke of York's. At the aforesaid Islington Grand, on Monday week, Mrs. Brown-Potter and Kyrle Bellew will produce, for the first time in this nation, the long, long promised play written around Charlotte Corday, who so successfully stabbed Revolutionist Marat.

Speaking of new plays, George Alexander, who seems to buy new plays galore, has now secured a drama by Henry Frith, son of the late Royal Academician Frith. It is at present entitled A Man of Forty. But Alexander, although somewhat on the heavenly side of that age, does not appear to regard that name with overwhelming affection.

Sir Henry Irving, of whose temporary flight of voice I notified you last week, is all right again and at work. His preparations for the production of Son Laurence's drama, Peter the Great, are, I may tell you, assuming gigantic proportions.

GAWAIN.

GOSSIP OF PARIS.

New Plays for Bernhardt—Sapho—Les Corbeaux.

(Special Correspondence of The Mirror.)

PARIS, Dec. 13.

The theatrical world here is now busy talking over the announcement that D'Annunzio, the famous author of "The Triumph of Death," has written a play to be produced simultaneously by Bernhardt and Duse in this city and Milan. It was originally intended that both productions should occur on precisely the same night, one in the new theatre which Duse and the poet are building on the banks of the lake Albano, but the impetuous Sarah could not wait, and hence there will be a slight difference in the time for beginning. The poet's other works are so popular in France that there is great interest in his first play, which is called La Citta Merta, and will be produced next week at the Theatre de la Renaissance. Madame Bernhardt will have a highly original role, and should undoubtedly make much of it. From what has been given out of the plot, the piece must be very strong, although it is to be feared that unless the story is handled with extreme care even delicate Paris is likely to blush.

Leonardo, an enthusiastic antiquary, is excavating among the ruins of ancient Mycene, where he and his beautiful and virtuous sister, Blanca Maria, are living. There also comes a friend of Leonardo, Allessandro, a poet. Soon he falls to loving the fair Maria in secret. But meanwhile the antiquary has, in his soul, conceived an unholy passion for his own sister. He labors continually to smother it, but without avail, and at last, in despair, makes a confidante of Allessandro. This does not help him, and he is driven nearly frantic. More and more powerful grows his feeling, and then he decides to free himself by killing his sister. He drowns her in a fountain and then gives himself up to more righteous ideas. The character of Leonardo is the most unconsciously selfish ever drawn, whether the author intended it to be so or not. Anna, the part played by Bernhardt and Duse, is not in the story proper, but she has a most forceful set of lines and situations to be interpreted with care and discretion.

The day after to-morrow the great tragedienne is to put on a new play by Octave Mirbeau, from which much is expected. In spite of an attempt at secrecy driblets of the plot have leaked out, and give an idea of what the piece is to be. From these it may be supposed that Les Mauvais Bergers is a play of the boldest and most startling nature. It should be cruelly unconventional and startlingly, if not revoltingly, gruesome. And yet with this there must be room for force and strength in situations that will undoubtedly lead the offering on to success, complete and lasting.

Les Mauvais Bergers deals with anarchy, but from the side of the anarchist. The good people alone flaunt the red flag; the bad ones are of the higher classes. When this is said one begins to fear that after all the police may be the only gentlemen present at the performance on Wednesday night. Madeleine Thieux is the part done by Bernhardt, and it is one strongly socialistic in all particulars. The opening scene discovers her in the midst of poverty and death, her mother having just perished. In these bits M. Mirbeau evidently endeavors to win sympathy for his heroine and tolerance for what she does afterward. When the tension is growing strong the real force of the plot begins to show itself. A strike is organized and grows under the appeals of Madeleine and her lover. In the last act the fighting has begun. Instead of the former quiet, shouts and shots are heard, while in the distance the burning factories are seen. Corpse after corpse is brought over the stage, and finally news comes that the rioters have charged the troops and been shot down. Madeleine has led in the attack and is brought in, covered with blood, to where her father sits, driven mad by the horrors of the scene. There is a conversation between the two that should be awful, and with its end comes that of a drama that should rival those of Ibsen, which we have been having here, for sombre coloring. Bernhardt is particularly successful in getting great plays, and this will doubtless enter the catalogue. Regarding her acting of the part there is no speculation—she is always superb.

M. Jules Massenet's opera, written to the theme of M. Alphonse Daudet's Sapho, was produced before a brilliant audience Nov. 27, at the Opéra Comique, with Mlle. Calvé in the title part. The story is remarkably concise, though when one saw it he realized fully that it was only a paraphrase of M. Dumas' La Dame aux Camelias. The novel, the drama and the opera are so nearly similar that, having seen both of the former, one would prefer hearing only the music of the latter. At times one grows so bored by the repetition that the entire cast seems *de trop*. Massenet's orchestration is much on the order of that written by Signor Mascagni, but it is, nevertheless, generally beautiful, often sensual, and always a faithful portrayal of the theme. The singing and acting of Mlle. Calvé are admirable.

It is hardly probable that you will remember that some time ago—fifteen years, to be exact—Henri Becque's glorious drama, Les Corbeaux, was produced here, at the Français. The greeting it received was far from hearty. The young men supported the author and the older ones declared him a realist in search of cheap notoriety. Both sides applauded or hissed with equal warmth and M. Becques was much chagrined. Ginisty has now had the courage to place the piece in his repertoire at the Odéon, and the success has been undoubted. It is a wonderful play—one of to-day and not of yesterday. Every other line suggests Zola, and every one sat spellbound while the author slashed into modern respectability. Never was a more enthusiastic house. By many Les Corbeaux was placed above even The Second Mrs. Tanqueray. In the play we see the family Vigneron in affluent circumstances. The father dies, and Tessier, his trustee, manages the estate so much to his own advantage that in a short time they are poor. Then a daughter of the family is madly in love with one St. Genis, but has no hope of wedding him because of her poverty. To his mother she confesses her passion and also that she has compromised herself because of her great love. To the poor girl the mother replies, "A girl without a fortune I could have accepted as a daughter; *une fille perdue, jamais!*" This scene sent a *frisson* through the house. The struggles of the poor child afterward terminate in her marriage to the villian, Tessier. Powerful!

Mlle. Cleo de Merode has been talking about her visit to the United States and giving what seems to be extravagant figures. But then it is easy to talk when an ocean lies between one and the subject of her discourse. Mlle. de Merode says she was a huge success in America, the newspapers notwithstanding, and that your journals are several things not at all nice. It is to be hoped that they will survive it. She also criticises severely *Le Figaro* for printing Madame de Merode's misspelled letter. The *ballerine* claims to have made 120,000 francs clear in America. Perhaps she meant the comma before the last three zeros to be a period.

Madame Yvette Guilbert will make her appearance in a Vienna concert hall early in February.

George Edwardes has bought the English and Elizabeth Marbury the American rights of Les Fetards, now running at the Palais Royal. The former gentleman will produce it at the Gaiety Theatre, in London, after the run of The Circus Girl there.

Mlle. Aino Ackte has made her second debut at the Opéra as Juliette, with M. Salezza, whose illness has kept him from the stage for eighteen months, as Romeo. Both sing exquisitely.

The American biograph has made a great hit at the Casino de Paris and the house is packed nightly.

Among the premiers of the month are M. F. de Curel's Le Repas du Lion, at the Théâtre Antoine, on Nov. 27; MM. Louis d'Harcourt, Jacques Lemaire, Henry Darsay, and Paul Fauchey's opera, La Carmagnole, at the Théâtre des Folies-Dramatiques, on Dec. 2; MM. Xavier De Mortépin and Jules Dornay's La Joueuse D'Orgue, at the Ambigu, Nov. 27; and Lorde and Morel's glorious drama, Dans la Nuit, to which a portion of the next letter will be devoted.

L. A. H.

GOSSIP.

H. Stanley Lewis, for five seasons business representative for Davis and Keogh, has resigned his position with that firm to accept the post of advance agent for Madeline of Fort Reno. Mr. and Mrs. Lewis (Carrie Reynolds) will accompany Pawnee Bill, May Lillie, Long Brothers, and Manager Butler C. Stewart on a hunting trip to Oklahoma in the Spring.

The beautiful dresses and hats worn by Lavinia Shannon in Miss Francis of Yale have been much admired.

Frederick M Mayer, of Northern Lights, will join Fanny Davenport on Dec. 27, to play his original role in Cleopatra.

Harry Davies, tenor of the Columbia Opera company, had his gold watch, chain and watch charms stolen during a performance at the Guthrie Opera House, Guthrie, Oklahoma, on Dec. 3. The watch was No. 503,253, with works No. 6,503,219, and was a present. On the chain were two B. P. O. E. charms, one an elk's tooth in gold mounting, with Mr. Davies' name engraved on base, with number of Lodge 9, St. Louis, Mo. No trace of watch or thief has been found.

Beatrice Ingram, of the Meffert company, at Louisville, was the recipient of many handsome floral tributes upon her recent birthday, and some beautiful bits of jewelry, among which was a small enameled chatelaine watch, the gift of six well known society women of the city.

Lionel E. Lawrence and Miss L. B. Brinckerhoff, daughter of a wealthy New York biscuit manufacturer, were married at Jersey City, N. J., on December 12.

Mrs Henry J. Gielow gave original monologues, verses and songs at the Astoria last Tuesday afternoon, before a large attendance.

Arthur Pacie has introduced in A Stranger in New York a new song by Ella Wheeler Wilcox, entitled "The Isle of Nod."

Ed Rowland has assumed the management of Lincoln J. Carter's Western Heart of Chicago company, and Robert Gemp will act as treasurer. Record breaking business is the rule everywhere. Roster of company: Ed Rowland, manager; Robert Gemp, treasurer; C. H Pierson, advance; G. I. Gelder, property man; George Runyon, carpenter; Harry P. Coffin, Ed Rowland, George T. Welch, David Conger, W. H. Young, Horace Fergus, G. I. Gelder, Lillian Keene, Jessie Cunnington, Coralyn Conger.

Mr. and Mrs. Hubert Labadie, of Labadie's Faust, were given a supper after the performance at Martins Ferry, Ohio, by Mrs. Strong, of Wheeling, W. Va.

Augustus Brooke will play Iago and other leading parts with J. Walter Kennedy.

William A. Tulley retired from the Old Money Bags company at the close of the Boston engagement, and joined Arnold Wolford's Brand of Cain company in Philadelphia for the leading heavy role.

A large billboard at Fairfield, Conn., was burned last week after several unsuccessful attempts. The stand was opposite St. Thomas' Church, and the pastor had objected to it. The billposter believes that the incendiaries were of the congregation.

Manager J. C. Logan, of the Carthage, Mo., Grand Opera House, was married Dec. 1 to Miss Fisher, of Farmington, Mo.

Margaret Ingels, leading lady with Rook's Players, is a candidate for the office of State Librarian of Kentucky.

The Frost and Fanshawe company opened their stock season at the Town Hall, Quebec, on Nov. 10, and have been doing good business. Programme is changed twice a week, with new and standard dramas and a number of A. L. Fanshawe's works. Specialties between the acts are introduced. The house has new furnishings and scenery, and prices are 10, 20, 30. The roster: Frost and Fanshawe, proprietors and managers; A. L. Fanshawe, stage-director; Walter Percival, scenic artist; C. H. Cline, Bart Ford, Harry Gormand, Walter Hill, Carrol Hayden, H. B. Lefferts, Mabel Frost, Flora Frost, Miss F. H. Frost, and Miss Carrie Duncan.

☞ Laura Keene's Biography for sale everywhere "It is intensely interesting."—*St. Paul Dispatch.*

A FAVORITE FUNMAKER.

GEORGE W. MONROE.

George W. Monroe's vocation in life is to make people laugh. His types of comic Irishwomen are certainly irresistibly funny. He may not occupy a very eminent place in the histrionic temple of fame, but he has won a warm place for himself in the hearts of theatregoers all over the country.

On being asked by a MIRROR representative to outline his career, Mr. Monroe said:

"I'm a graduate, I suppose, of the variety stage, although I made my first appearance in a regular play. That memorable first appearance took place in Philadelphia, where I was born in 1859. I was about seventeen years of age when they put on Jack Harkaway at Fox's American Theatre. Like most boys of that time, I thought it the greatest play on earth. Jack Harkaway was an ideal boy in my estimation, and the height of my ambition was to play that part. I used to hang around the theatre and run messages for Robert Fox. This gave me free admission to the performances, and in a very short time I knew every line of Jack Harkaway's part by heart. One day Harry Fenner, who played the part, was taken ill, and I volunteered to replace him. Mr. Fox and the stage-manager, after due consultation, decided to take chances rather than dismiss the audience, and that's how I became an actor."

"And did you pull through all right?"

"Yes; I think I did fairly well for a boy without experience. Anyhow, after that Mr. Fox engaged me to act parts with the stock company whenever there was any part suitable for me. After a while I decided to try my luck on the variety stage. So I formed a partnership with James P. Murray and we did an Irish knockabout act for a couple of years. We used to wind up our act with a burlesque wrestling match, in which my partner injured his leg so severely one night that he was laid up for quite a while, and that broke up our partnership. Mr. Murray afterward retired from the stage altogether and went into business. He now owns a mine in Cripple Creek."

"And did you continue to appear on the variety stage?"

"No; I played the part of Pat Dugan with Harry G. Richmond in Our Candidate. Mr. Richmond died after I had been with him for two seasons, and then I returned to the variety stage. My partner was Charles McCarthy, who has recently been starring abroad in One of the Bravest. We appeared in a sketch in which I doubled as Pat Dugan and Mrs. Dugan, and Mr. McCarthy impersonated a comic Chinaman. My acting as Mrs. Dugan led to my engagement by George S. Knight to play the part of Bridget in Over the Garden Wall."

"In which you made a hit?"

"Well, I certainly established my reputation as an impersonator of comic Irishwomen. My association with Mr. Knight was very valuable to me. He was one of the cleverest stage-managers I ever met, and I learned from him all I know about stage business during the two years that I was a member of his company. I was to have gone to Australia with Mr. Knight, but he took sick, and so the Australian tour was given up. Then John C. Rice, who had also been a member of Mr. Knight's company, and I talked over a joint starring tour. We accordingly secured My Aunt Bridget as a starring vehicle, which provided us both with suitable parts. Our starring tour proved a success from the start, and we made a great deal of money for five seasons. We then decided to star separately, and severed our partnership."

"Then there was no truth in the reports published at the time that you separated on account of a quarrel?"

"No; there never was a quarrel, and Mr. Rice and I are to-day the best of friends. We always used the same dressing room while we were with Over the Garden Wall, and continued to do so when we had our own company. During all that time we never exchanged an angry word. Once something vexatious occurred that made us a little sore on each other. The next morning we both looked very sullen when we met in the lobby of the hotel, and didn't exchange the usual 'Good morning.' We happened to both turn to take a surreptitious look at each other at the same time, and being both caught in the act, we burst out laughing. We then and there made up our minds that henceforth we would always say 'Good morning' to each other, no matter what vexatious circumstances might arise to put us out of sorts."

"Did you continue to star in My Aunt Bridget for a while after parting with John C. Rice?"

"No; I appeared for two seasons in a sequel to that play, called Aunt Bridget's Baby. This is the third season I have appeared in A Happy Little Home, which was written for me by Charles Klein, and was based on various ideas and notes supplied by my brother, Robert, and myself. I have since done a lot of work on the play in elaborating my own scenes."

"What are your plans for the future—that is, do you think of taking another partner?"

"If you mean a starring partner, no, for the simple reason that I am doing very well on my own account. My brother, Robert, is both my partner and manager, you know. He had charge of the management and was a full partner even when I was associated with Mr. Rice. I leave all business matters to him, and owe much of my success as a star to his skillful management, I think."

"Don't you think your training on the variety stage had a great deal to do with your success as a comic Irishwoman in a regular play?"

"Yes, indeed. You see there was always a contest for supremacy on the variety stage. If anything fell flat it was cut out, and we were constantly studying to devise new comedy effects. The performers didn't take encores unless they were really called for by the audience. Some of our best comedians, such as Francis Wilson and Nat Goodwin, emanated from the variety stage, or from vaudeville as it is now called. Many a comedian on the legitimate stage fills out and fattens his part with tricks and methods he learned on the variety stage. I know I learned many a trick as a variety performer."

"Talking about tricks, didn't you have a troublesome monkey in My Aunt Bridget?"

"Yes; and we had to put up with it because we had no understudy for him. We had to have him for a scene in which Mr. Rice used to come on as an organ-grinder. For some reason or other that monkey took a great dislike to the red wig I wore as Aunt Bridget, and would make a grab for it whenever I came within grabbing distance. While we were playing in St. Louis on one occasion the monkey's chain broke. Quick as a flash the monkey jumped for my wig and tore it in pieces. Consequently Aunt Bridget had to finish the performance without being red-headed."

"Do you come from a family of actors?"

"No. My father was a Quaker, but he had a sister who was known on the stage as Edith Preston. I'm of Irish extraction on my mother's side, and I suppose that it's from her that I inherit my knack of mimicking Hibernian comicalities. Anyhow, I'd rather make people laugh than be President of the United States."

UNDER THE DOME IN BROOKLYN.

Lincoln J. Carter's latest melodrama, Under the Dome, was presented for the first time in this vicinity last week at the Bijou Theatre, in Brooklyn. Mr. Carter's specialty is the getting up of realistic effects, and in Under the Dome he has surpassed all his previous efforts. In the first act an effective view of the Capitol at Washington at night is shown and the illusion is very cleverly arranged. In the second act there is a very elaborate mechanical effect showing the approach of a Hoboken ferryboat to New York city. As the boat nears the slip the lights of the city grow gradually larger and the buildings come into view. The noises of the boat's machinery and the other sounds were well-nigh perfect. The fourth act is devoted to realism with a capital R. The first scene shows the interior of the American Consulate at Samoa, with a terrific storm raging outside. The act closes with a view of the bay, over which the storm is sweeping with great force. The flash of lightning, the roll of thunder, the whistling of the wind and the dashing of the waves as they hurry the warship *Trenton* to her doom, are calculated to arouse any audience to enthusiasm. The only fault that can be found is that Mr. Carter has put in too many lightning flashes. It is impossible to watch the stage steadily while one is being blinded by electric flashes. When this is remedied the effect will be even more realistic than it is at present, and the play will be accordingly improved.

As the piece depends almost entirely upon its scenic effects it is hardly necessary to refer to the plot. It is, however, cleverly put together, though conventional, and the dialogue is effective. There are one or two places where Mr. Carter treads on dangerous ground, however. These are where he introduces a minister of the gospel, who is made a guy of by everybody.

Any other silly character such as the conventional stage dude would get just as many laughs, and the risk of offending any one would be avoided.

Taken all in all, Under the Dome is a highly effective play of its class, and there is no doubt that Mr. Carter will make as much out of it as he would from a good claim in the Klondike.

Of the actors who interpreted the play in Brooklyn the hits were made by T. J. Langdon as the old sailor, Charles McElhaney as the young lawyer, and Robert Gaillard as the hero. Mae Cody Langdon as the much abused heroine and Pearl Seward in a soubrette part were good.

ACTORS' FUND BENEFITS.

The benefit for the Actors' Fund of America, given at the Columbia Theatre, Chicago, last Thursday, drew gross receipts of $2,172. The gross receipts of the New York benefit, at the Knickerbocker Theatre, were $2,562. President Louis Aldrich thinks the net benefit of these performances will be at least $4,000.

Managers of theatres wishing to book Col. Ingersoll for lectures during March and April next send open time to his manager, Mr. C. P. Farrell. 220 Madison Avenue, New York.*

The Mirror in Philadelphia.

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Bolestridge, J., 1329 North Second Street.
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Rau, J., Eighth and Vine Streets.
Tetloe, J., Seventh and Arch Streets.
Durfour, A., 932 Green Street.
Fields, C. A., Eighth and Fairmount Avenue.
McNichol, D. J., Seventh and Master.
Owens, R., Eleventh and Cumberland Streets.
Thompson, S. V., Sixth and Huntingdon Streets.
Hardiman, J., 448 North Eighth Street.
News, J., 2004 North Front Street.
Pilkington, R., 4230 Main Street.
Stratton, E., Broad and Poplar Streets.
Jordan, W. S., 1228 North Fifteenth Street.
Getz, M. M., 1403 Columbia Avenue.
Weuhols, A., 1922 Berks Street.
Kennedy, W., 2100 Bouvier Street.
Mothes, M., Sixteenth and Dauphin Streets.
Trainer, 1523 West York Street.
Brown, H., Tenth and Columbia Avenue.
Doyle, G. A., 1338 Columbia Avenue.
Wallen, W., Fifteenth and Cumberland Streets.
Schaperkotter, 1725 Columbia Avenue.
Targett, J., Tenth and Buttonwood Streets.
Cannon, Miss M. C., 1802 Susquehanna Avenue.
Hantke, C. E., 1947 Wallace Street.
Risley, W., 1617 Montgomery Avenue.
Dreher, C., Ninth and Girard Avenue.
Fishell, H. A., 1114 Master Street.
Posselt, E. A., 2125 Columbia Avenue.
Cline, H., 1408 North Nineteenth Street.
Shaw, 1234 Columbia Avenue.
Ashmead Pharmacy, Sixteenth and Verianga Streets.
Hug, A. J., 930 Girard Avenue.
Flint, W., 1907 Columbia Avenue.
Klosterman, 1227 North Thirteenth Street.
Downing, J. R., 41 North Eleventh Street.
Mason, H. E., Twelfth and Ridge Avenue.
Redefer, W., Twenty-third and Jefferson.
Dritna, E. J., 2400 Thompson Street.
Johnson, S. H., 1553 North Twenty fourth Street.
Christine & Son, 2628 Ridge Avenue.
Miller, C. B., 1433 North Twenty-fifth Street.
Preston, M., Twentieth and Oxford Streets.
Fleming, N., Twenty-first and Berks Streets.
Bertsch, C., Judson and Montgomery Avenue.
Pols, W. E., 2719 Columbia Avenue.
Jones, C. E., 1241 North Thirteenth Street.
Brett, R., 2901 Ridge Avenue.
Boulden, W., Twenty-sixth and Ridge Avenue.
Zugerfuss, 1432 North Twenty-fifth Street.
Wilhelm, J., Eleventh and Vine Streets.
Durang, O., 206 North Twelfth Street.
Scroggy, T., 1232 Vine Street.
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PORTLAND, ORE., "OREGONIAN."

Mr. —— is not with the present company. His place, however, was more than ably supplied by Harry Clay Blaney, who besides being a very good comedian, gave eclat to his work by amusingly clever acrobatic performances, and as "Bidart" the florist, in search of his first born, he was both amusing and interesting, and scored a big success.

TACOMA, WASH., "TACOMA NEWS."

The house was packed, and Harry Clay Blaney in the leading role was irresistibly funny and his singing was by no means the least attractive feature of his performance. His scene on the "ladder" was the funniest bit of the play and his acrobatic dancing in the third act brought repeated recalls.

PORTLAND, ORE., "EVE. TELEGRAM."

Of the male contingent the bulk of the work falls upon the shoulders of Harry Clay Blaney, and he disposes of it with an unction and skill that are commendable. S. R. O. was used.

SEATTLE, WASH., "POST INTELLIGENCER."

S. R. O. Harry Clay Blaney is a comedian with no end of talent. His eccentric dancing set the audience wild. He was recalled many times.

VICTORIA, B. C., "COLONIST."

He must indeed have been hard to please who did not enjoy "Lost, Strayed or Stolen." The house was packed, and Harry Clay Blaney was the bright particular star of the evening.

VANCOUVER, B. C., "NEWS ADVERTISER."

Vancouver Theatre. S. R. O. Harry Clay Blaney is, one is told, now to his part, but it is quite impossible to tell it. As The Florist he won recall after recall.

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Theatrical "Trust" Supplement No. 7.

THE NEW YORK DRAMATIC MIRROR

1432 BROADWAY. NEW YORK: SATURDAY, DECEMBER 25, 1897. PRICE THREE CENTS.

THE THEATRICAL TRUST.

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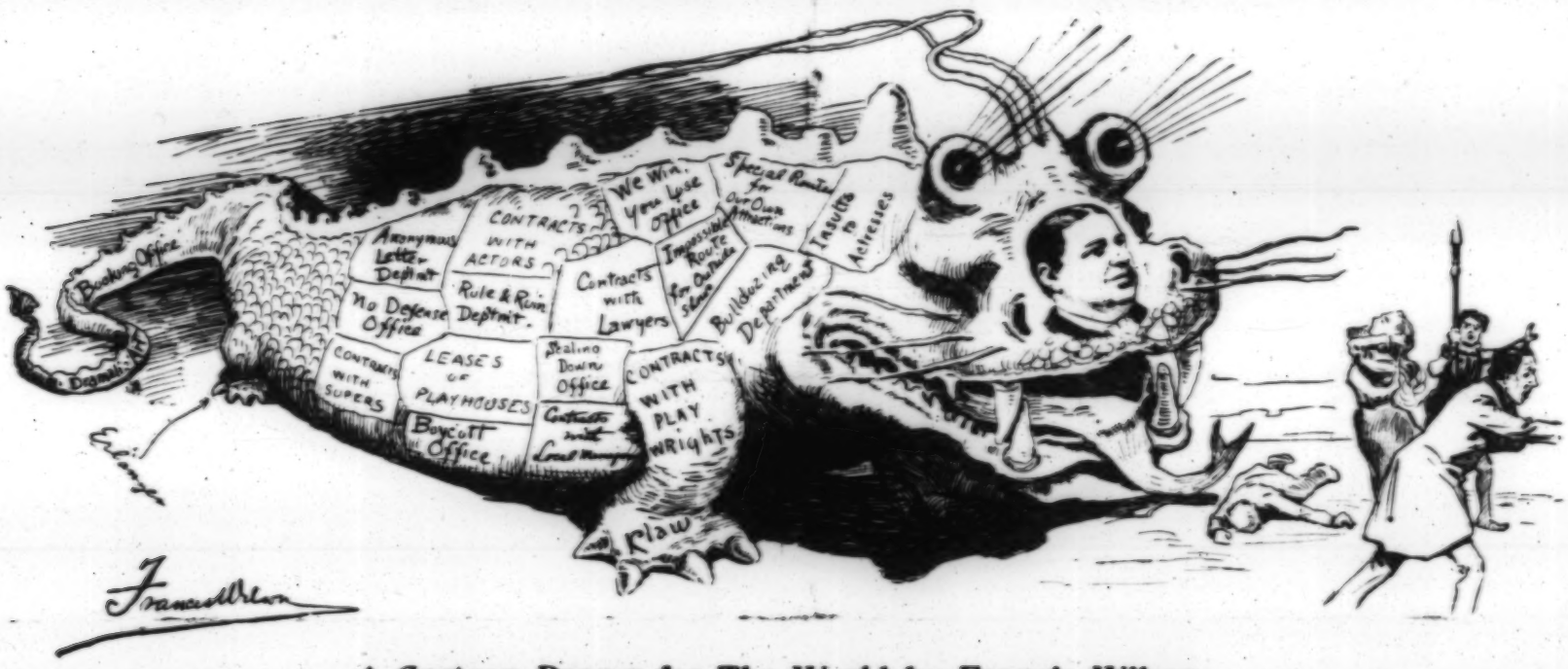

A Cartoon Drawn for The World by Francis Wilson.

Francis Wilson here depicts his idea of the monster that is ordinarily known as the Theatrical Trust.

Mr. Wilson, so famous in comic opera, has here borrowed a figure from that opera-drama, "Siegfried;" borrowed the dragon.

The horrid beast is vividly represented as pursuing and devouring independent actors and actresses who depend upon their art for their success; who refuse to become subordinates to the Theatrical Trust.

If Francis Wilson were not what he is he would get many encores as a cartoonist.

He has numbered the scales on this monster; even more, he has labelled the scales.

If you will study the scales and the label you will quickly appreciate the fact that Mr. Wilson has weighed the dragon—the Trust—in the scales, and weighed every scale of him.

Mr. Wilson, by the labels on the scales, proves that he intimately knows the dragon—Trust—that he knows the Trust well enough to keep away from its jaws, its claws, its contracts and their clauses.

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"Bulldozing department."

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Such are some of the scales that cover this dragon—Trust.

Francis Wilson always draws.

But he never drew better than this.—*World*, Dec. 20.

THE GRAB GAME OF THE TRUST.

HOW THEATRE PATRONS ARE GOUGED IN THE MATTER OF PRICES.

Decrepit "Shows" at the Standard Rates, but Good Entertainments Only at a Heavy Advance—Does the Trust Get a Rake-off from Railways?

Toronto Star, Dec. 15.

Jack and the Beanstalk is one of Klaw and Erlanger's shows. That is to say, it is run by members of the Trust, which is engaged in the piratical enterprise of choking the life out of the dramatic art in America, and its appearance in Toronto is coupled with one of those peculiarly irritating injustices to which the Trust is constantly submitting its patrons wherever they happen to be helpless. For the past few weeks Klaw and Erlanger—who, it is to be remembered, control the Grand Opera House—have been putting in shows of the rankest kind; Joe Murphy plays without Joe Murphy, and Primrose and West's Minstrels without Primrose and West. For these and similar "attractions" the price of admission has been 50 cents, 75 cents and $1, the time-honored price of admission to the Grand. But, no sooner do Klaw and Erlanger bring to their theatre a piece which has had some vogue in the States, and which might be reasonably expected to do pretty well in Toronto, than up go the prices to 75 cents, $1 and $1.50. That is to say, the ordinary patrons of the theatre can see only shows of the poorest class at the ordinary prices of admission. But as soon as a show worth booking at comes along they are forced to stand a 50 per cent. increase in prices.

In the case of Jack and the Beanstalk this policy is the more indefensible, because the same company appeared at the Lyceum Theatre in Detroit two weeks ago at "popular" prices, so-called; that is to say, you could get in to see the show for 15 cents. It is by such means that the Trust has made itself so thoroughly detested.

In connection with the production of Jack and the Beanstalk in Toronto the enterprising press agent is advertising the fact of the enormous "jumps" made by the company. It has been bobbing around in a zigzag direction between Detroit and Toronto during the past two weeks, and the jump to Toronto was all the way from Columbus, Ohio. This may be all right for a company which is one of the spoiled darlings of the Trust, but it would be death to a company that did not stand in so well. The system of booking adopted by the Trust has driven many a small company to the wall during the past two or three years. Such companies are absolutely dependent on the Trust for their bookings; they can't get into any theatre to which the Trust does not send them, and they are obliged to take just such dates as they can get. The Trust accordingly jumps them about from place to place in a manner unheard of in the old days, when the system of individual booking prevailed.

I heard of a case yesterday in which a company was jumped about between New Jersey and Massachusetts in a course which, when I marked it out on a map, looked as if a fly had fallen into an inkwell and scrambled about a sheet of paper at random. In one case a jump of 80 miles—160 miles in all—was ordered, and after this jump the company run to another town, just a half hour from the place of beginning. There was no earthly reason why the short run should not have been made first, unless it was that the Trust stood in with the railway companies, and got a rake-off of receipts from theatrical companies. That is said to be the exact state of affairs. The result is that the companies' profits are swallowed up in railway fares.

San Francisco May Be Thankful.

San Francisco Music and Drama, Dec. 11.

The opposition to the big Theatrical Syndicate has been materially strengthened by the enlistment of the New York "World" under the banner of the rebellious managers and players who have declared war against the so-called Theatrical Trust. If it be true that the stars named in the editorial sent us from the "World" have formed a combination, offensive and defensive, in opposition to the big six and their associates there will be hot times in the old town this Winter. THE MIRROR is backing the group of great actors referred to, and the press all over the country is taking one side or the other, and thus far the preponderance of opinion seems to be against a managerial combination to control all the best theatres.

It is quite natural that stars of the magnitude of those mentioned by the "World" should become recalcitrant at having terms dictated to them, and, no doubt, there are plenty of Eastern managers who feel sore at being compelled to accept what the Syndicate chooses to give them; but the Pacific Coast has not yet suffered enough in this connection to appreciate the complaint of the stars who have declared war against the Trust. Now that it begins to look as if some of the greatest attractions are in earnest about refusing to play under the management of the big Syndicate San Francisco may lift up her voice in thanksgiving that this Coast is considered to be an unprofitable field for the Trust to cultivate.

How About the Public?

Troy Times, Dec. 4.

Public attention has been called to the existence of the theatrical Trust by a rather peculiar lawsuit now pending in New York City. So far as that single case is concerned it is merely the protest of an individual against a combination. Of more interest are the facts which have been brought out concerning this Trust, which essays to control theatrical productions in the United States. Six men organized this combination, and at the present time it controls sixty-seven theatres in various parts of the country, including all the large cities. It also manages scores of companies and employs hundreds of actors. A circuit system has thus been organized, which pays its promoters good dividends on the capital they have invested. The Trust is a very good thing for those who participate in the division of its profits, but how about the public?

WILSON IN BOSTON.

His Utterances Against the Trust Received With Great Applause.

Francis Wilson is appearing at the Tremont Theatre, in Boston, this week. On Monday evening, in response to calls for a speech, he said:

Since you insist upon my speaking, and I bring you to witness that I try to avoid it, I beg leave to choose my own topic. Theatrical art in America is in great straits, and it depends upon you whether or not it shall be dragged from the slough into which it has fallen. You must know that a number of speculators in New York have the theatrical profession by the throat and are forcing the chief actors of this country either to bend to their wishes or to do one of two things—play in second-class places of amusement or abandon their profession.

If these men have their way this will perhaps be the last time that I shall have the honor and pleasure of appearing before you. But a little band of brave men or a brave band of little men dare to stand up and say: "Thus far shalt thou go and no farther."

The names of these people, ladies and gentlemen, are Mr. Richard Mansfield (applause), Mrs. Minnie Maddern Fiske (applause), James A. Herne, Mr. James O'Neill, Mr. Robert Mantell and your humble servant, besides others whose names it might not be well for me to mention at this time. Mr. Joseph Jefferson, the dean of our profession (great applause), has said that the Theatrical Trust is a monopoly and that it is inimical to the dramatic profession, and one of the leading critics of the country has said that the methods of this Syndicate are sordid and their aims mercenary.

It rests with the public to keep its theatres free from the management of this Trust, so that a class such as I have named may be able to appear before you year after year. If this Trust succeeds in accomplishing its purposes it means that the stars will be obliged to surround themselves with cheaper actors, present their plays with cheaper costumes and scenery and cheaper accessories of every nature; in fact, it means a general deterioration along the whole line of dramatic art." (Applause).

The South Affected.

Atlanta Ga., World Dec. 12.

While the fight on the Trust comes from the North mainly, the South is the section that has been more affected than any other, and the downfall of the Combine will benefit us more than anybody else. The disruption of the Trust will be a blessing to the actors and to the theatre-going public in general and the South in particular. Like all Trusts, this one is worked for personal gain and not for the benefit of the actors or the theatregoers. A manager of a theatre who does his bookings with the Trust is really no manager at all, for he cannot get the attraction that he wants and that his patrons demand, but he has to take what is sent him. Contracts do not cut any figure with the Trust. An attraction may be booked for towns in the South, and when the time comes for them to start out they may be still drawing large houses in the North. Of course they do not start out at all, and some inferior attraction is sent on to fill up their dates.

It Is a Bad Thing.

Milwaukee Journal, Dec. 18.

The Trust is a bad thing, and it is one of the causes that has harmed the theatrical profession, but the same causes existed before, even if less well organized. At the same time, it is not necessary for people to feel it necessary to line up to fight against the Trust, as it is fighting against itself. Already a great many of the best stars of America—such people as Francis Wilson, Richard Mansfield, Minnie Maddern Fiske, James A. Herne, James O'Neill and others among the stars, as well as Augustin Daly and Harry C. Miner among the managers, have cut entirely loose from the Frohman-Hayman-Klaw and Erlanger syndicate, and thus the matter is adjusting itself. No gang of people can get together to the definite ill of the general public without coming to grief of itself, and that is exactly what is happening to the Theatrical Trust. Given sufficient rope and it will hang itself dead, while if the supply of rope is curtailed by bad judgment, it may keep alive longer than is really necessary.

The Fight Is Growing Stronger.

Denver Times, Dec. 11.

Instead of dying out, as many thought would prove the case, the fight against the Theatrical Trust is growing stronger and stronger. Richard Mansfield is the latest of the prominent stage people to join hands with Francis Wilson, Mrs. Fiske, Sol Smith Russell and the others who are determined to break up the combination of managers. Most of the prominent eastern journals have taken sides for or against the combination, but the western papers, generally, not being in what might be termed the thick of the fight, have remained neutral in most cases. That this neutrality will not be maintained long, however, is certain, because just as soon as the character of the bookings at the houses controlled by the Trust begins to deteriorate the people will want to know the reason. Then the Trust will have to explain, and unless the trouble is settled amicably by next season the explanation will be unsatisfactory, and the fight will be a most bitter one.

Jefferson's Reason Most Pertinent.

Baltimore News, Dec. 9.

The movement in opposition to the Theatrical Trust is undoubtedly growing. Among those who have lately come out openly against it are Joseph Jefferson, Madame Modjeska, Richard Mansfield and Francis Wilson. James O'Neil is another star hostile to the organization. There are various reasons given for the dislike entertained toward the Syndicate, but Mr. Jefferson gives the general one that it is inimical to theatrical art. Meanwhile, the stock companies in many cities are increasing in favor.

The Onslaught of the Press.

Minneapolis Journal, Dec. 11.

The Theatrical Trust seems to be having a hard time nowadays. Almost every paper of note in the United States is dealing it telling blows, and indications are not lacking that it will not last longer than the end of the present season.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.
NEW YORK, - - - - DECEMBER 25, 1897

THEATRICAL "TRUST" SUPPLEMENT No. 7.

Such is the infection of the time
That present medicine must be ministered
Or overthrow incurable ensues.
SHAKESPEARE.

STILL GROWING.

THE list of powerful newspapers arrayed against the Trust is steadily increasing. It now includes journals whose force is invincible in all sections of the country. These newspapers will never rest until the Trust is destroyed.

Two newspapers quoted by THE MIRROR last week as against the Trust, by virtue of their own antagonistic expression, have for reasons quite evident reversed their opinions. One of these newspapers has been influenced by "advertising" considerations. The other has been led by its dramatic writer, who also fabricates farce-comedies that are exploited by Trust machinery, to recant its honest expression.

But in place of the two that have lapsed there are a dozen new-comers who join an array which in character and strength represents a power that nothing can withstand. No newspaper of repute and integrity has a word to say in favor of the Trust.

INDEFENSIBLE.

THE Trust last week printed for private circulation an alleged "defense" as to a few minor facts brought to light against it. These minor facts related to persons whom the Trust has cajoled or coerced into denials of matters that are within the knowledge of scores of members of the profession. Nothing more clearly or convincingly shows the fact that the Trust is "a peculiar abomination" than its coercion, even in these small matters, of the persons in its power to effect "denials" of things that are known to be true.

But the Trust has not printed, even for private circulation, denials of the main charges, also truly based, that brand it as a combination of unfit persons that seeks to tax the theatre of this country for its own benefit, without even the shadow of an excuse for its operations.

It has not denied that it is swindling the public with inferior attractions represented to the public as superior attractions.

It has not denied that it is ruining first-class theatres, whose managers have foolishly placed themselves in its power, in many cities, in the hope of building up its own theatres in those cities in which it has killed competition.

It has not denied that in several cities of this country it dictates absolutely what amusements the people of those cities shall have, and what actors they shall not see.

It has not denied that it controls and manipulates for its own profit amusement enterprises backed by the money and made by the brains of others, while it is enabled to compete with those whose business affairs are in its hands to their injury through its unfair use of knowledge unfairly gained.

It has not denied that it is mainly composed of persons unfit to administer theatrical affairs, and it has paid no attention to the more serious charges that show the natural yet abominable methods of such persons.

The Trust is indefensible.

KEEP IT IN MIND.

WATER cannot rise higher than its source. A thorn-bush does not bear grapes, and there are no figs on thistle-stalks.

What, then, should be expected of the band of adventurers of inferior origin, of no breeding, and utterly without artistic taste, who by the devices that achieve a corner in pork or cattle or corn have seized upon the theatre of this country and are determined to reduce it for revenue alone to the level of a sweat shop?

Art under the auspices of these persons would languish and die as though by slow poison. The manhood of the actor and the womanhood of the actress would be vitiated and enslaved. Public taste would be corrupted until a popular outburst—one of those reactions that Nature provides as a remedy—should smite and drive out of the dramatic temple those responsible for the general demoralization.

Let it be kept in mind that the ruling number of the men who compose the Theatre Trust are absolutely unfit to serve in any but the most subordinate places in the economy of the stage, and that they ought not to be tolerated even in those places except under a discipline active, vigorous and uncompromising. Their records are disreputable and in some cases criminal, and their methods are in keeping with their records.

THE FACT IS PLAIN.

THE friends of CHARLES FROHMAN and one or two newspapers that have seen fit to give publicity to the weak attempts of the Trust to defend its abominations have asserted that THE MIRROR, at the beginning of the fight against the Trust, characterized FROHMAN as "an adventurer." On Nov. 6 last, THE MIRROR, coming to the point in its contest against the evil influences that beset the American stage, said:

Ever since the attempt by a few persons to dictate the great and diversified interests of the theatre of this country was first made known, THE MIRROR has opposed the encroachments upon the individual right to venture, the restraints of natural competition, and the discouragements to artistic endeavor for which the dollar-hunting stratagems of these persons inevitably stand.

The opposition of THE MIRROR to the sinister and selfish association that threatens every natural, honest and artistic interest of the American stage was at first scoffed at and then threatened by the band of commercial strategists who planned the subjection of all other theatrical concerns to their own narrow and greedy purpose. They scoffed because they believed they had so intrenched themselves that no attack could dislodge them, and finding that publication of the truth about their mercenary designs was opening the eyes of their dupes, they thought that bravado and menace would frighten those who opposed them and stifle criticism. They but blew on the embers to set criticism aflame.

THE MIRROR alone for weeks disclosed the schemes of these adventurers as those schemes found practical operation, and warningly pointed out the injurious results of their successful prosecution upon every element of the stage not represented in the collective and individual ambitions of the clique that imagined it already held the theatrical business of the country by the throat and could safely cry "Stand and deliver."

Other newspapers, heeding the warning, began to note the demoralizing influences of the organization and declared against it; and to-day this newspaper is gratified to know that the result of its original and persistent agitation of the matter is seen in an antagonism to the proposed monopolistic method in the theatre on the part of influential journals in several of the cities of the country whose inclusion is absolutely necessary to any syndicating of theatrical interests and whose growing spirit of independence of trust schemes will assist in defeating this arrogant cabal.

The foregoing was the first expression of THE MIRROR that characterized the members of the Trust as adventurers. At the date of that publication there was no thought that CHARLES FROHMAN belonged to the gang, although it was known that his prestige and activities were being used by the traders then identified in the premises as capital to bolster up their schemes and further their ends. It was then thought to be impossible that CHARLES FROHMAN was really, actively and aggressively a member of the Trust.

When a libel suit was begun by the Trust against the editor of THE MIRROR, however, CHARLES FROHMAN'S name led all others in the "complaint," which confessed that FROHMAN, HEYMANN, NIXON (NIRDLINGER), ZIMMERMANN, KLAW and ERLANGER were the persons referred to by THE MIRROR. CHARLES FROHMAN at the time, to newspaper reporters, denied knowledge of this suit. Yet at this time he had individually acted by letter offensively against THE MIRROR, in line with the action of his associates in the Trust; and in spite of his contradictory statements in print, he as consistently as any member of the Trust secretly set in motion cheap and petty reprisals against THE MIRROR on behalf of himself as a member of the Trust and his fellow members. Finally, in still another newspaper interview, he acknowledged that he was a member of the Trust, expressed his pride in the association because he believed it to be "a good thing," and flat-footedly declared, in the same breath, that he was "not in the amusement business for art's sake."

All of which, without prejudice, and as matter of fact, is submitted to show that THE MIRROR did not call CHARLES FROHMAN "an adventurer" at any time, and that if any such characterization has been made, it originated with FROHMAN himself. He is by confession associated with adventurers. "Birds of a feather flock together."

SHOULD BE PUNISHED.

IT is said that members of the Trust have blacklisted certain actors, who thus during Trust domination are unable to get engagements.

If actors have been blacklisted by the Trust it is because they have expressed opinions against the Trust—which they had a right to do—or to satisfy some personal spite of the persons who manipulate the Trust machinery.

Any actor who has been blacklisted may sue the Trust or its responsible members for damages. Such an action is justified by recent precedent. In the Ketcham case, before Judge Clifford of Chicago, the plaintiff was awarded $21,000 damages against a company that had blacklisted him.

Newspapers Opposed to the Theatre Trust.

New York World.
Atlanta Journal.
Atlanta World.
Boston Post.
Boston Transcript.
Buffalo Evening News.
Baltimore American.
Binghamton Leader.
Birmingham (Ala.) News.
Brockton (Mass.) Enterprise.
Brooklyn Eagle.
Chicago Chronicle.
Chicago Tribune.
Chicago Evening Post.
Chicago Inter-Ocean.
Chicago Times-Herald.
Cincinnati Enquirer.
Cincinnati Commercial Tribune.
Cincinnati Prompter.
Cincinnati Times-Star.
Denver Republican.
Denver Times.
Des Moines State Register.
Fall River (Mass.) Globe.
Fort Wayne (Ind.) News.
Hartford Post.
Hartford Times.
Harper's Weekly.
Indianapolis Journal.
Life.
London (Eng.) Era.
London Referee.
Louisville Times.
Louisville Courier-Journal.
Los Angeles Herald.
Montreal Herald.
Memphis Commercial-Appeal.
Minneapolis Journal.
Milwaukee Herold.
Newark Sunday Call.
New Orleans Item.
New York Commercial Advertiser.
New York Tribune.
New York Daily News.
New Bedford (Mass.) Standard.
New Haven News.
New Haven Register.
NEW YORK DRAMATIC MIRROR.
Nashville American.
Oakland (Cal.) Enquirer.
Omaha Bee.
Poughkeepsie News-Press.
Pittsburg Dispatch.
Pittsburg Leader.
Providence Journal.
Providence Telegram.
Rochester Democrat and Chronicle.
Rochester Union and Advertiser.
Rochester Herald.
St. Louis Post-Dispatch.
Springfield (Mass.) Union.
Salt Lake Herald.
San Francisco Call.
San Francisco Bulletin.
San Francisco Examiner.
San Francisco Music and Drama.
The Criterion.
Toronto Evening Star.
Toronto Evening News.
Topeka (Kan.) State Journal.
Troy Times.
Utica Observer.
Washington Times.
Washington Post.
Washington Hatchet.
Winnipeg (Manitoba) News.
Woonsocket (R. I.) Call.

Mr. Jefferson's Business Independence.

In a letter to the editor of THE MIRROR Joseph Jefferson explains that the lowered prices at which he has played in several cities this season had been arranged by himself in May last, "certainly with no desire to injure Mr. Wilson or any one else, but simply to meet what I considered the exigencies of the times." Mr. Jefferson adds that statements that have been made "place me in the position of one who, having no confidence in his own judgment, allows others to direct his affairs. Believe me, sir, this is not so. I may err in my ideas, but I invariably sit in full judgment upon all matters connected with my business, and for which I am solely responsible."

Artists Against Brokers and Sharpers.

The Cincinnati Prompter, Dec. 18.

Richard Mansfield is America's greatest actor, Minnie Maddern Fiske is her greatest actress, James A. Herne is her greatest dramatist, Francis Wilson her greatest comic opera comedian, and Augustin Daly has done more than any one manager to uphold the legitimate in this country. Each and every one of these is opposed by a compact of theatrical brokers and sharpers in ways that cannot uplift the drama. The widows and orphans cannot, however, succeed against the ever increasing opposition their high-minded methods have aroused.

James O'Neill's Position.

To the Editor of THE DRAMATIC MIRROR:

SIR,—The statement industriously circulated that I had entered the opposition to the Theatrical Trust under a misconstruction and had left the Anti-Trust Alliance is absolutely untrue.

The impression no doubt proceeded from a garbled interview with Mr. Connor, who was made to say that he was my business partner. I have no partner.

Mr. Connor is my trusted friend and manager, but not my partner.

JAMES O'NEILL.

Their Own Melody.

A dispatch from Boston says that the *Record* of that city announces that the members of the Trust have instructed their orchestras to play "The Rogue's March" if Richard Mansfield attempts again to speak from the stage against the Trust. This melody so perfectly fits certain members of the Trust that its use with reference to any honest man who opposes them would be a plain perversion.

SIDE LIGHTS.

[Letters from persons interested in the subject of the so-called Theatrical Syndicate, dealing with matters pertinent thereto, will be welcomed to this column. The writer in each case should furnish the editor with his or her name, as a guarantee of good faith, but not for publication unless desired by the writer.]

HIS "GENIAL LIEUTENANT."

NEW YORK, Dec. 20, 1897.

To the Editor of the DRAMATIC MIRROR:

SIR,—A person named Al. Hayman was recently referred to by the New York "Herald" as "Charles Frohman's genial lieutenant." It must be that the "Herald" man who wrote that item had never met the charming Mr. Hayman, whose "genial" manner has so often caused ice to form on the faces of those unforunate newspaper and magazine men who have been brought in contact with him in the performance of their duty.

Since the "Herald" reported the escape of the wild animals from the Central Park managerie, it has not been so amusing. It is an open secret that Mr. Frohman carries the "Herald" dramatic page in his vest pocket, and possibly his "lieutenant" really is "genial"—to "Herald" reporters.

In any event, it is a matter of very little importance whether Mr. Hayman is "genial" or not. Who is he, and what has he ever done, that what he is or is not should be made matter for comment in the pages of one of our "great dailies?"

ROBERT STODART.

WHAT THEY REALLY THINK.

NEW YORK, Dec. 22, 1897.

To the Editor of THE DRAMATIC MIRROR:

SIR,—During the first week in December I was present at a chance meeting of a local manager and the representaties of two dramatic companies—each of the upper middle grade of shows—and among other topics their conversation turned to the Trust.

Said one, who was an author-actor-manager, "I tell you the thing ought to be killed. Whether you look at it as a playwright or an actor or a manager, it can't do you good. It may do good to a few managers who are favorites of the managers of the Trust, but it can't do the average man any good. What are you going to say if you've booked a week in a fair-sized city and maybe a week before the date you're cancelled to make room for some star who thinks there's more money playing your town on your week than elsewhere? Of course you're given "equivalent" dates, but likely they're one night stands with clumsy and awkward jumps between, and maybe you have to "double on your trail" two or three times just on account of that one week. And suppose you kick and ask for a week stand, you'll likely be no better off. They can give you a week in a town that is easily played out in a couple of nights, and what can you do?"

The others assented, and then a manager said: "A manager told me with tears in his eyes, the other day, that he couldn't get attractions for his theatre without getting on his knees to the Trust, and was never sure he wouldn't have the bookings switched up and down for somebody's benefit."

"He isn't the only one like that," said the first speaker. "We've just come from Boston way, and all along the route, Lowell, Worcester, Springfield—all the towns through there—all the time comes complaint about the changing of dates. And besides, who does the Trust help, anyway? It never can help me, nor you, nor anybody like us. It is bound to help only those who are in the Trust, or the favorites of their own selection."

So it went on, and as the group separated, the local manager said: "I've had my idea all along about the Trust, but I didn't dare to speak out for fear they would overcome opposition and put me in a hole; but the time has come now when I think public sentiment is roused enough to crowd the Trust to the wall. It has been a hard fight, though, and the "World" deserves special credit for pumping into the breach and doing the continuous cannonading which has scared the Trust more than a casual reader would think possible."

On the same day I heard the rumor mentioned that Charles Frohman had intimated his intention to quietly withdraw from participation—at least the active sort—in the Trust's affairs, on the first of January. Apropos of this the author-actor said: "If Frohman should pull out of the Trust, it wouldn't last a month. He has been the mainstay of its reputation, and he must get out before it falls, or his reputation will be singed badly, too."

For the cause,

AN INTERESTED LISTENER.

THE SITUATION AT BALTIMORE.

BALTIMORE, Dec. 15, 1897.

To the Editor of THE DRAMATIC MIRROR:

SIR,—Well, well the fight goes on, and from the appearance of the long list of papers that have sided against the Trust it looks as if THE MIRROR had gained several points in the good cause. From what I gather at this point, they are in a pretty dazed way, and the attractions that they are sending out are meeting with very slim support from the public. One instance in point: One Round of Pleasure, played Washington last week to such magnificent (?) business that when Saturday came around and they were packing to come to this city to open Monday at the "leased" house, the management did not have the necessary coin of the realm to purchase tickets for a run of forty miles. The matter was settled by the giving of an order on the box office of the "leased" house, and the here was taken from the advance sales, if there were any. The company has been playing to about one-fourth capacity up to the present writing.

The DeWolf Hopper week here was a "corker" so far as "frosts" were concerned. One of the company told the writer that Mr. Hopper acted like a wild man after the matinee of Saturday and vowed to make some one dance. Perhaps he meant himself. He played to nearly eight thousand at Ford's before the Trust was formed and an offer of thirty-five hundred for the entire receipts of his last engagement here would have been jumped at. He never played to less than seven thousand at Ford's.

The Lyceum here has booked Mansfield for a week in January and the home company will take a week out of town. The house is doing the biggest business of the town and the people are showing their appreciation of independence as shown by young Mr. Albaugh. So complete has been the success of the stock company started by Mr. Albaugh, in defiance of the Trust, that Manager Ford is seriously thinking of putting one in the Opera House next season and cutting away from those who take such delight in catering to the beloved public. I do not think it will be necessary for Mr. Ford to do any such thing, for I reason from the marks to windward that, at the booking of the '98 and '99 attractions in January or a little later at the outside, a bomb will be exploded in the Trust camp that will be the means of making something drop. As the Virginian once said, "Dese is serious days for de wicked." I am glad to note that the anti Trust feeling is growing, and will let you hear from me again in the near future.

Yours,

G. W. PRINCE.

The Stars' Alliance.

Toronto Star, Dec. 15.

The alliance of stars and attractions, formed to do away with the Trust middlemen, has prepared its platform. It is a broad agreement upon which all the players can stand for united action. The by-laws are to be of after consideration, and the result of an interchange of thought by those concerned.

While consideration for their art has been the lever that moved the players to unite, the business features of the profession have been carefully studied out in their application to the new movement.

THE USHER.

"The Trust is playing havoc with our bookings here," writes a correspondent from far-away Winnipeg, Manitoba. "A strong attraction booked for February has been obliged to cancel. The company was going to the Coast over the Northern Pacific, not desiring to continue a Southern route that was meeting with poor success. The manager, however, was compelled to either abandon good territory or cancel all business for the season."

"I am with you with all my heart."

Thus reads a telegram to THE MIRROR from Margaret Mather, who is not afraid to express herself on the subject of the Trust. She possesses more courage than some stars of the so-called stronger sex, who in the crisis that has overtaken the stage of this country skulk in the background, not having the manhood to come to the front in defense of their art, yet having sufficient shame to wish not to appear as favoring the tricksters and mercenaries that have grabbed it by the throat.

Another outspoken star is Robert Downing. He is not afraid of the Trust, either.

"I had an idea," he writes, "that the Trust would reach the end of its tether inside of a year. Now, judging from the sentiments expressed throughout the country, it will be destroyed before it has the opportunity to destroy itself.

"I have had all I want of the Trust, and rather than be subjected to its objectionable methods and dictation, or to be guided by its hand any longer, I would prefer to give up my profession entirely and seek other fields. The cause is a glorious one. You will find me ready and willing at all times to do anything in my power to aid it.

"THE MIRROR has my sincere thanks for the splendid work it has done—in fact, the thanks of the entire profession. A complete triumph, I am sure, is near at hand."

These are specimens of the splendid response which many stars are making to the call that is drawing them together to present a solid and impregnable front against the wretches that are seizing the stage, to despoil and degrade it.

Contrast the frank, honest and hearty co-operation that these and similar sentiments display with the uncertain attitude of two or three artists who have reaped fortunes from the favor of the public and who are now, by their selfishness, exposing the stage and their brethren to the manifold dangers that an unchecked monopoly would bring.

This is no time for paltering and no time for evasions.

Let those few and fortunate actors who have won renown and riches range themselves either on one side or on the other.

Let them boldly espouse the cause that means preservation of the integrity of their calling and win both public approval and the consciousness of right doing; or let them as boldly unmask and show themselves to be hand and glove and cheek by jowl with the gang of speculators and adventurers that are oppressing their weaker comrades and destroying both enterprise and artistic development in every direction.

The battle of the artists against the money-changers will be won, whether these men assert themselves, their self respect, their duty to their guild, and to the public that has showered favors upon them; or whether they win everlasting ignominy by arraying themselves against that which represents all that is sound, decent and dignified in the theatre.

The present movement against the Trust will form an interesting and important chapter in the history of the American stage.

The time is not far distant when in reviewing this period it will be asked of these three or four men what account they can give of their stewardship and what part they had in the struggle.

Despite the jeers and the misrepresentations of the Trust's paid puffers the alliance of attractions to promote the independence of the stage is steadily increasing.

The Trust is whistling to keep its courage up, for it knows that this alliance of liberators will sound the death knell of its transitory power.

The past four weeks have made a remarkable change in the theatrical situation.

The people have been told all about the Trust by leading newspapers throughout the land. Public opinion is armed against it and its works, and you know what that signifies.

The Trust's attractions are playing to bad business in many instances. The false pretences about "original" casts, and prodigious "runs," and Number Twos and the rest of it are no longer serviceable to the Trust.

It is not a Merrie Christmas for Heymann, Erlanger, Nirdlinger, et al., nor is there much prospect that it will be a Happy New Year.

The Trust expected to make half a million this season through its various schemes and devices. If its members get out even they will be lucky, according to present indications.

Daniel Frohman has communicated his views of the Trust to the Boston *Herald*. Says he:

I sympathize thoroughly with the aims of the Syndicate, for it gives the public the best things, and there is no harsh nor aggressive policy in its make-up.

Oh, there isn't, eh?

Then why did Daniel, the brother of Charles, return to the Trust the contracts it sent him for some of the Lyceum stock company's dates out of town last season?

Did it take Mr. Frohman some time to convince the Trust that the new terms it offered him were unacceptable?

Did the Trust try to "monkey" with Mr. Frohman's terms because it failed to place The Mayflower and The First Gentleman of Europe among "the best things?"

A prominent member of the Actors' Society writes:

"With one exception the members of the Trust are so many parasites. They should be exterminated.

"I am indignant when I think how these creatures for years have insulted the actor and undermined business.

"Do not let the fire cool. Heap on coals without stint."

Another actor, who is one of the directors of the Actors' Society, also sends his views of the Trust.

"When your noble fight in the interests of the dramatic profession becomes history," he says, "THE MIRROR Supplement will be an invaluable record. Every member of the theatrical guild owes THE MIRROR a debt of gratitude.

"Continue the task you have undertaken. The Right is with you. God is with the Right. And victory is with God."

Primrose and West's engagement in Buffalo was advertised in the *Evening News*, which is doing battle royal against the Trust in the interest of the public of that Trust-ridden city.

Klaw and Erlanger, the Trust's bulldozers, are said to have wired Primrose and West beforehand that their Buffalo date would be cancelled if they placed advertisements in the *News*, which Whitney and Stirling, of the Star Theatre, are boycotting in conformity with the Trust's wishes.

Primrose and West are not the kind of men to be frightened by empty threats. They answered that they proposed to advertise in the *News* and they would be on hand to fill the date.

The result was that Primrose and West used the business columns of the *News* and played to large receipts—an uncommon state of things at the Star Theatre this season.

Robert Mantell agrees with THE MIRROR and the *World* that the Trust is a peculiar abomination, which fetters individual action, destroys competition and injures the interests of the stage from every point of view.

He is unalterably opposed to it, and he says so in no uncertain terms in a letter received from him a couple of days ago.

Has the Trust one friend who dare avow himself among actor-managers and members of the profession?

The Freedom of the Stage.

Boston Post, Editorial, Dec. 7.

Francis Wilson, the comedian, said a brave word in his little speech at the Tremont Theatre, Monday evening, for the independence of the dramatic profession.

He is quite right in his estimate of the temper of the people. The theatre-going public will insist upon the freedom of the stage, they will not tolerate dictation from a Trust that assumes to say what they shall or shall not see and where they shall see it. Any theatre or combination of theatres in Boston that does this or undertakes to do it, will do so in the face of a public sentiment that knows how to express disapproval of such arrogant presumption.

Boston, while still holding its own as the best amusement city in the country, is not a congenial field for a Theatrical Trust. No such monopoly can flourish here, and we hope that the two Boston theatres, which are commonly supposed to be in the Trust, will get out of it as soon as possible.

COMES HOME WITH FORCE.

How Amusements in New Orleans Have Been Manipulated for Monopoly.

New Orleans Item, Dec. 12.

The war that is now being waged against the Theatrical Trust comes home with a greater force to New Orleans than to any other city of equal size around which the Trust has thrown its tentacles. There is no city in the union more closely identified with the history of the drama nor in that has more respect for its traditions than this. The local opposition to the Trust was clearly defined last Monday, when the members of the Varieties Club, an organization that has for more than a generation stood for all that is clean and wholesome in theatricals, held a meeting and by a unanimous vote decided to resist with all the moral force at their command the efforts of the unholy syndicate to rule or ruin in New Orleans.

The Trust has for a long time cast covetous eyes on that choice piece of play-house property, the Grand Opera House. It has failed repeatedly, but it has never given up the fight. What it could not do with business blandishments it has tried to accomplish by the methods employed by all Trusts, to freeze out opposition. That the property of the Varieties Club has been greatly depreciated under the influence of this piratical treatment no attempt has been made to conceal. If the Varieties Club were an ordinary company, banded together for matter of fact business, it would have surrendered long ago without condition, but it is animated more by sentiment than by business instincts. It is just as stubborn and defiant now as it was at the beginning of the campaign. It has resolved to keep the Grand Opera House out of the hands of the wreckers, even if it had to assume the direct management of the place itself.

This pronunciamento by the historic New Orleans organization has been received with acclaim by the heroic band of leading professionals who have commenced the fight which is bound to be successful, as the eyes of the public are being opened to the iniquitous practices of the mercenary clique which is banded together to establish a corner on dramatic art and dramatic brains.

Shall Actors Be Beggars?

Richard Mansfield, in the World.

"Quid octopus hic!"

It is merely a question how far each actor is ready to be a hero in the fight.

It is not conceivable that any artist who respects himself and his profession can be forced to submit to these speculators. Unless the actor is wilfully blind he must know the method the Trust employs. Every actor who puts a dollar into the pocket of the Trust is supplying a new link for his own fetters. Every actor who works for the Trust is working against his fellow-artists.

The Trust cajoles where presently it will command. Once it succeeds in accomplishing its present purpose there will be nothing but the Trust. Ambition will be futile. The independent actor-manager will have to disappear. The public will be obliged to take what the Trust gives it. Actors will be able to obtain employment only through the Trust. Playwrights will be dependent upon the Trust. Theatrical advertisements, since there will be no competition, will be limited to two-line announcements, and also the dramatic critic's occupation will be gone. This is not fiction. It is truth. Shall actors be beggars at the door of the Trust? It is the artist that the people go to see, him and his work; it is the artist in whom the people are interested, not the members of the Trust.

Recent experiences have confirmed my intention to play in halls or dime museums in preference to houses controlled by the Trust.

The People Are With the Actors.

Editorial, New York World, Dec. 17.

In the controversy between the great actors and the Theatre Trust the people are with the actors and against the Trust.

The public has no sympathy whatever with the sweat-shop methods of the Trust. It wants to hear and see great actors in great plays. The only excuse for the manager's existence is that he shall discover and present these.

His profits should be dependent upon his success in accomplishing this end. He has no other claim of any sort whatever upon public consideration.

In those old days in which the merchant prince was contemned as "a man in trade" the actor was regarded as a servant and classed with butlers, footmen and the like. In our more enlightened day he is appreciated as an artist.

The effort to reduce him again to servitude is made by men immeasurably his inferiors, intellectually, morally and in every other way.

In the actor's resistance to this effort at re-enslavement the public is with him heart and hand.

All Are Really Against It.

Francis Wilson, in the World.

The sympathy of every actor in this country and in England is against the Theatrical Trust, and while as a body actors cannot do as much to disrupt the Trust as the more fortunate of their calling who manage their own companies and with whom the public has become acquainted as "stars," yet they may, by calling from the house-tops and speaking in the streets of Askelon, acquaint the public with what Mr. Jefferson says "is inimical to the true interests of the dramatic art." They can also make the public see how it is to suffer if the Trust reaches that toward which its greedy hand is extended.

Is it not true that this Theatrical Trust has not only sought to control the press, to dictate what literature its actors shall not read, and that it refuses to do business with certain newsdealers who sell certain papers, and that while the quality of its stage presentations has not increased wherever one finds a piece of amusement in New York that has recently raised its prices of admission that place of amusement is a Trust theatre?

A Menace to the Stage.

Mrs. Fiske, in the World.

You ask, "What is the practical way for actors to make opposition to the Theatrical Trust effective?" It seems to me that the actor's position with regard to the Theatrical Trust is clearly defined. If he believes the organization to be a menace to the highest interests of the American stage and American dramatic art, it is his duty to remove himself from any association with the Trust. If he finds it impossible to pursue his profession independently, then there is but one course left open to him. He must withdraw from his profession. There is no middle course to be adopted, nor should he hesitate in performing that which he believes to be his duty.

Not Going to be a Success.

New Bedford Weekly Standard Journal.

The Theatre Trust is apparently not going to be a success. The rules which apply to the treatment of wife raids or coal or sugar rings do not work when it is attempted to make them control human beings. Many of the actors and managers who went into it are already dissatisfied, and more are evidently going to be. So there is a probability that competition may have a good chance in the theatrical business.

One Point of View.

Editorial, Buffalo Express, Dec. 20.

Probably by the time the wise men at Albany get ready to legislate against the Theatrical Trust (so-called), there will be no Theatrical Trust. Such things usually fall apart by their own weight.

THE TRUST ARRAIGNED.

WILLIAM WINTER:

Syndicates or Trusts are founded upon the greed of monopoly. Their motive is sordid; their policy is selfish. Such cliques, engrossing the avenues of industry, and, by reason of their button-making policy, degrading every commodity in which they deal, stand in the way of fair and open competition, and if widely successful, do not allow anybody outside of their circle to earn a living. They cannot be otherwise than mischievous. The stage exerts a great influence upon society—almost as great as that of the church and, probably, greater than that of the press, and it ought to be free from every form of tyranny, and to be administered not as a corner grocery, but in the most intellectual spirit, as an educational force.

AUGUSTIN DALY:

I do not believe that the best interests of dramatic art nor the highest aims of the theatre will be served if the spirit of competition is chilled, crippled or destroyed; and the first aim of all such combinations or syndicates must be to absorb opposition and to kill off rivals or rivalry. "Live and let live" is certainly not the motto of any so-called trust.

BRANDER MATTHEWS:

Victory is certain to be yours, sooner or later. The history of the theatre, not only in Great Britain and the United States, but in France also, abounds in attempts at monopoly. Some of them seem to succeed for a little. All of them fail in the end. All such attempts are foredoomed to inevitable failure. The stars in their courses fight against them.

JOSEPH JEFFERSON:

When the Trust was formed I gave my opinion as against it, considering it inimical to the theatrical profession. I think so still.

RICHARD MANSFIELD:

Art must be free. I consider the existence of the Trust or Syndicate a standing menace to art. Its existence is, in my opinion, an outrage and unbearable.

MODJESKA:

I consider myself independent of any Trust or Combination of Managers, and are in no way under their control.

MRS. FISKE:

The incompetent men who have seized upon the affairs of the stage in this country have all but killed art, worthy ambition and decency.

FRANCIS WILSON:

We are in the hands of the enemy. God help us!

JAMES A. HERNE:

The underlying principle of a theatrical trust is to subjugate the playwright and the actor. Its effect will be to degrade the art of acting, to lower the standard of the drama and to nullify the influences of the theatre.

JAMES O'NEILL:

I am opposed to trusts on principle, and when it comes to a trust, that, if unchecked, is calculated to bring ruin to my art and my profession, I am doubly opposed to it.

WILTON LACKAYE:

The Trust is ruining the profession. It is playing havoc, especially outside of New York. The great stars have some chance, but the lesser lights have none. The public is deceived by inferior companies purporting to be the creators of New York successes, but which are really made up of understudies, and with which the audiences are disgusted. People who patronize the theatre can no longer be assured of fair treatment.

H. C. MINER:

My experience tells me that an absolute theatrical monopoly would be beneficial only to the Trust. The big fish would eat up the little fish. It looks to me as though the "World" has attacked this Trust virtually in the same way that it has all other trusts—to suppress monopoly.

EDWIN KNOWLES:

We are in the hands of speculators pure and simple. Dollars, not art, govern their methods. The remedy lies with the great attractions and successful stars. Without their help and allegiance the Syndicate could not exist.

Rich Men's Opportunity.

Editorial, World, Dec. 22.

Mr. Carnegie and other rich men have spent their money lavishly in the endowment of music halls and the like, with the purpose of aiding art.

In the existing contest between the great actors and the Theatre Trust they have an opportunity to accomplish more with one dollar than they have done with one hundred in the past.

This is a fight for the right of histrionic art to exist.

If the Trust triumphs there is an end of dramatic art in this country. Thenceforward there can only be the speculative presentation of plays, at the hands of inferior actors, ready to accept such meagre wages as the Trust may be willing to grant.

The one thing needed now is the establishment of independent theatres in which great actors can present great plays greatly.

In the establishment of such theatres there would be no speculative risk. The great actors engaged in this struggle for the right of art to live have already demonstrated their capacity to make good acting profitable in vaudeville houses and even in barns.

Why should great artists be relegated to the barns?

Why should not rich men seie this opportunity to make money for themselves, and at the same time to win national gratitude as effective patrons of art

The Alliance Growing.

Buffalo News, Dec. 16.

The alliance of stage players against the Trust theatre managers is highly elated over the prospects of success and the final downing of the Trust managers. The leaders of the alliance are getting encouragement in every city, and things are shaping themselves in bringing the players together as they have never been brought together before to work for each other's best interests. The formation of the alliance has had one good effect already, of stifling professional jealousies which have detrimentally existed between rival players and companies, and a better understanding has been reached between them. The alliance enthusiasm has spread into the ranks of the anti-Trust managed companies, and from the stage up, all work with one aim, to smash the Trust.

Before long the star players in the alliance will probably consider the proposition to go before the curtain in every city they appear in and state to the audience just what the Trust is and how it deceives the people with inferior "understudy" companies, while booked as the originals.

They propose to name the companies from the stage, and wherever they get the chance, have them enumerated on the programmes at the anti-Trust theatres. Richard Mansfield has adopted the policy of going before the curtain and telling his audience all about the Trust, and Francis Wilson will soon sing a whole song in his Half a King about the Trust.

Why the Trust is Despotic.

Pittsburg Despatch, Dec. 5.

The theatrical war now being waged is interesting to Mr. Herne. Although his sympathies are not with the Syndicate he is playing in one of the theatres controlled by it. "All monopolies," he says, "must fall of themselves. In this instance we only require competition. The extended circuit which Mr. Gulick, with Messrs. Kennedy and Bennett, will have next year will give all of us who are dissatisfied a chance to play somewhere. First-class attractions can play in popular houses. The new string of theatres will be controlled by men who are solely managers. A good deal of what is called the despotism of the Trust is caused by the fact that they are producers and owners of plays themselves."

STOCK COMPANIES HERE TO STAY.

THEY ARE ONE OF THE RESULTS OF TRUST OPERATIONS.

They Aid in Checking the Plans of the Schemers Who Seek to Rule the Theatre, and with the Alliance Now Forming Will Bring Freedom to the Stage.

Rochester Democrat and Chronicle, Editorial, Dec. 16.

One of New York's dramatic editors, whose views of things theatrical would be more valuable if they were not so generally held to be dominated by regard for the susceptibilities of Mr. Charles Frohman, has recently been forced to admit that there is some strength in the tendency to return to the stock company system, which he has, in the face of the facts, persistently pooh-poohed, ever since it began to worry the theatrical speculators.

Referring to a recent interview with Mr. William Gillette, in which that gentleman said that he would write no more for the stage, this dramatic editor writes: "Some of his statements in that interview touched on a question which has become more important than anybody ever supposed it would. When the stock companies were formed in a number of cities, it was not thought that they would interfere with the success of the visiting companies. They have not in a great many cases, but fidelity to their home institutions has led many of the critics to praise these organizations at the expense of visiting companies which are indisputably superior to any of the local and permanent troupes. This has been most seriously felt in San Francisco, where the field has finally been abandoned to the stock companies."

This effort to set the theater-goers of "out-of-town cities" against stock companies by a veiled threat that the attractions controlled by the great theatrical speculators will not be presented in cities where stock companies flourish would be, perhaps, more effective if its every statement of fact were not false.

The statement that the stock company question has become more important "than anybody ever supposed it would" is false. The truth is that this New York dramatic editor is one of a very few writers on theatrical topics who has not wit enough to acknowledge the importance of the "stock-company revival" at its very inception. The stock-company question has, as a matter of fact, become no more important than almost everybody perceived, from the first, that it must become.

The statement that "when the stock companies were formed in a number of cities it was not thought that they would interfere with the success of the visiting companies" is false. The theatrical speculators instantly perceived the great likelihood that the local stock companies would materially interfere with the success of their visiting companies, which fact is, perhaps, the reason why the New York dramatic editor under consideration has so industriously disparaged the stock-company movement from its beginning.

The statement that "fidelity to their home institutions has led many of the critics to praise these organizations at the expense of visiting companies which are indisputably superior to any of the local and permanent troupes" is doubly false. The maker of that statement is, possibly, unable to conceive of a dramatic critic honest enough to criticise performances and companies, according to his best judgment, solely on their merits, without regard to "fidelity to home institutions," or to his own private interests as a playwright or otherwise or to other irrelevant considerations; but there really are quite a number of such dramatic critics scattered about the country. Moreover the assumption, which the dramatic editor in question is continually making, in one form or another, that visiting companies are "indisputably superior to any of the local and permanent troupes" is notoriously unsupported by the facts. The truth is that only an exceptionally weak stock company is inferior to the average visiting company, and only exceptionally strong visiting companies are superior to the average stock company. A small city, obliged to depend for its theatrical entertainment on an average stock company, misses much, no doubt, but in the long run it is better off, dramatically, than is the small city obliged to depend for its theatrical entertainment on the theatrical speculators. Most of the attractions it must miss are musical and spectacular productions, none of which are of any dramatic value, or significance whatever, and many of which, the "Casino reviews," for example, any city is better off without. Of plays that rely upon their dramatic value for their success the city obliged to depend upon stock companies will get more in the course of a season and get them, generally speaking, better acted, than will the city obliged to depend on the theatrical speculators. And the theatre-going public really wants, and theatres are chiefly meant to furnish, plays that depend upon their dramatic value for their success.

The intimation that San Francisco has "seriously felt" the abandonment of that city by the speculators to the stock companies is false. One need only read the San Francisco newspapers and talk with San Francisco theatre-goers to be convinced that San Francisco is more than satisfied with the existing state of affairs. If the abandonment of San Francisco to the stock companies has been "seriously felt" by anybody it has been "seriously felt" by the Eastern speculators who have been driven out of that once-profitable field as a result of the greediness and dishonesty with which they exploited it.

The stock companies have come to stay, and it is a mighty good thing for the American stage that they have. They furnish a check on the theatrical speculators, efficient enough to make it impossible for them to gain complete control of the American stage, and to force them, for their pockets' sake, to show some respect for the rights of the drama and of the drama-loving public.

A Stand and Deliver Combination.

From "Gath's" (George Alfred Townsend's) Interview with John O'Shaughnessy, in Philadelphia Times.

"What do you think of the Theatrical Trust?"

"That's not a Trust; that's a poor, mean imitation of a Trust. A Trust possesses the entertainment and is the talent; it is the sugar, the oil, the commodity. When mere warehouses are combined to refuse a deposit of commodities unless they stand blackmail, and risk a loss of shelter, that is a case of violation of the common law, that man and beast shall not be discriminated against, as in a tavern. The licenses can be taken away from theatres which discriminate between common travelers; that is an easy remedy and it ends the Trust. No want of business caused that Trust; it was a stand and deliver combination."

The Actors and the Trust.

Editorial, New York World, Dec. 11.

Joseph Jefferson, Minnie Maddern Fiske, Francis Wilson, Richard Mansfield and their kind mean greatly more to the theatre-going public than all the managers and janitors of the Trust combined.

Mr. Mansfield was arrested yesterday for discharging a dresser. Other such arrests will follow, probably, as a method of organized annoyance. But if the great actors stand together they will inevitably beat the Trust, because it is to see the good work of great actors, and not to see the inferior work of a lot of sticks hired by the Trust, that the people pay their money.

A WILD-EYED MEETING.

The Members of the Trust, Grown Desperate, Attempt Desperate Measures.

World, Dec. 17.

There was a wild-eyed meeting of the members of the Theatrical Trust yesterday in the office of Klaw & Erlanger. It was the longest and most miserable of the many gatherings that body has held since the "World" began measures to destory the iniquitous combination. It marked the beginning of a quick ending for the impudent scheme to rule and ruin. The speculators have played every card in their hand, and they have lost. There is nothing now left for them to do but to leave the field upon which they have fought so ignobly.

As soon as the speculators decided that there was a war on that foreboded extermination, they at once set about closing up iron-bound contracts with the stars and theatres throughout the country that had not yet come to terms or with which they had only tentative agreements. They counted on immediate and satisfactory replies to their demands, pleadings and arguments. They have been grievously disappointed. The eyes of the stars, attractions, theatre owners and managers have been fully opened to the plans of the schemers, who were shown to be squeezing the public, the theatres and the players, and to have in view a despotism that meant serfdom to all concerned.

So there are a lot of managers of theatres and attractions who have decided that they will not, after all, go into the Trust, and if they have not openly said so to the speculators, they are holding back with thinly veiled diplomacy, and the handwriting on the wall is plain. It reads: "The Theatrical Trust is doomed," and the question now is how to get from under.

It is not easy to recede now, after all the bluff and bluster of a week ago, that, bold as it was, could not hide the anxiety underneath. The situation is peculiarly humiliating to Charles Frohman, who has been led along by his queer associates until he stands looking into a chasm. It is a sad position for one whose dream was to be known as the greatest manager of the age—as a benefactor, and not as an oppressor, of the American stage. There is one chance yet left for Mr. Frohman. He can come out from under the cloud if he will make the attempt in a determined and unequivocal way. If he is not a party to the despicable doings of the Trust he may prove it, if he can, and clear his skirts. At this moment the indictment against him stands, for he has admitted that he is a part of the monopoly, and it has been proved guilty of wrongs that no honest man can know of without feeling the deepest indignation.

A PECULIAR DESPOTISM.

And the Peculiar Persons Who Seek to Enforce It—Plain Truths.

The Omaha Bee.

The Syndicate, then, or Trust, is a name given to the association of half a dozen men—by an odd coincidence all Israelites—who, from being inconspicuous booking agents or managers of individual theatres, have so developed that at present they own in combination, or control with all the despotism of ownership, nearly every first-class theatre in the United States, and absolutely all the high-class stars and companies, with the exception of Minnie Maddern Fiske, Francis Wilson and James A. Herne. Their control of the American stage is so nearly complete, that local managers are reduced to the position of mere janitors of their own houses, and actors are forbidden to read certain papers on pain of dismissal from the Syndicate employ, which, under existing circumstances, means farewell to the profession altogether. Moreover, the public, the ruling power of America, is told that it shall see certain plays at certain houses at certain prices or that it may not go to the theatre at all.

Now, monopolies are unpopular in this country on general principles. This people at least nominally free, resents any attempt to abridge its liberty of thought, speech and action. It puts up with certain Trusts which are protected by existing laws, and it might conceivably even submit to some great artist or syndicate of artists who should assume to coerce all the world's art and administer it for art's sake. But (aside from Mr. Frohman, who is in very bad company) what have the members of this Theatrical Trust done for the stage to entitle them to grasp its absolute control? Have they written or produced worthy plays, catered to cultivated tastes, or accomplished aught of lasting benefit to players or public? Have they not rather consistently striven to degrade the stage to the level of the box office, to fill the temple of art with money changers, and to debauch that taste which it was their duty to uplift? The people of Omaha may profitably review the list of "Foundlings," "Never Agains," lingerie, legs and lewdness and so gather data from which to formulate an answer.

Sarcastic Comment.

Omaha Bee, Dec. 19.

The anti-Trust war has proceeded steadily, if not brilliantly, the past week. Nothing startling has happened, but forces have been quietly gathering which will soon make themselves manifest in an overwhelming assault upon the Syndicate. An incident of the week has been the publication by the New York "World" of a characteristic letter from Joseph Jefferson, in which that veteran announces his present intention of remaining neutral in the fight, having, like Colonel Ingersoll, "friends in both places." This prudent conclusion points to the fact that although Mr. Jefferson's sight may be a trifle dim from age, he still retains a sufficiently piercing eye to the main chance, and those who are aware of his lifelong frugality will not wonder at a fresh manifestation of it. Several sons of the dear old gentleman are financially interested in various theatrical enterprises, and the prospect of a house divided against itself is naturally abhorrent to him. Who shall say, therefore, that paternal solicitude is not among the most holy of sentiments and does not and should not outweigh all paltry considerations of devotion to mere art for art's sake?

A Description of Trust Management.

Kansas State Journal, Editorial, Nov. 7.

Managers and actors are in some respects less to blame than the public for the growing tendency toward indecency in our light amusements. American managers do little for art or reputation; they are out for the dollar, just as the packer or the popcorn vender. They do not try to discover the only thing the public wants, but they studiously try to avoid what the public will not have. It is the playgoer's privilege to accept or reject at will. It is the duty of those who cherish the delightful traditions, enjoy the legitimate offerings or reflect upon the ideal possibilities of the theatre, so to emphasize their preferences that indecency may have no profitable habitation in the respectable playhouse.

Near Its End.

Buffalo News, Dec. 9.

The day of the Trust is near its end. One by one its supporters quit the disagreeable task of upholding it. A better day for the actors and the public will follow its complete downfall.

Evidently Significant.

Boston Transcript, Dec. 16.

Is there any anti-Trust significance in the fact that Ada Rehan and Augustin Daly's company are booked to appear at the Tremont Theatre this season?

A SYSTEMATIC ATTEMPT

To Restrain Freedom of Trade and Competition in Amusements.

Chicago Post, Dec. 16.

There has been no little agitation in theatrical circles over the experiment now being made in the way of applying the Trust principle or method to the industry of supplying amusements to the people. There is now in operation a so-called Theatrical Trust, and while there have been vehement denials of the charge of monopoly and unfair opposition to outside organizations on the part of the controlling spirits, there is sufficient evidence to justify the general belief that a systematic attempt is in progress to restrain freedom of trade and competition in the amusement field.

Technically, the combination in question is not a Trust, but whether it has not brought itself within the purview of the law against combinations in restraint of legitimate business pursuits is a question for the courts to settle.

The Theatrical Trust has but one object, and that a purely commercial one. It looks upon plays as merchandise and upon players as money-makers. In the long run the commercial and the artistic interests are in harmony, for no artist will present plays that do not appeal to the people for the sake of art alone, however exalted his standard. But it is obvious that a Trust will be less inclined to take risks, to give art the benefit of the doubt and to combine pleasure with earnest purpose. The independent artist is more likely to go a little in advance of the popular taste, to consult the inclinations of the cultivated elements, than the commercial Trust. Besides, by dint of advertising and pushing and heralding, the Trust is able to create an artificial demand for a worthless production, while an independent organization would perforce bow to an adverse verdict from the first audiences.

On the whole, therefore, our friends the dramatic critics and those courageous artists who love the drama and have high conceptions of their mission are right in regarding a theatre trust as a power working for the vulgarization of the theatre. Dignified forms of dramatic art have a hard struggle as it is, without organized and persistent hostility from a strong combination with a single-minded devotion to cash. It is believed, however, that the Trust, by fostering stock companies and compelling certain actors to become their own managers, may prove a blessing in disguise. All that the cultivated theatre-goers can do is to support worthy enterprises which do not unduly subordinate artistic considerations to material ones.

IT CAN BE DONE.

A Few Artists of Prominence Could Solve the Question by Independence.

Toronto Evening News, Dec. 7.

It would seem that Minnie Maddern Fisk is an actress strong enough to defy the Big Jewish Theatrical Trust. The fact that she is excluded from most of the first-class theatres in the country has not prevented her going ahead and making money. Recently she presented Tess of the D'Urbervilles in a vaudeville house in Cincinnati at advanced prices and did the largest business of the season. At Pittsburg, also, she appeared in a popular price theatre at advanced prices, to standing room only. It is thus apparent that Charles Frohman's octopus cannot carry out its boast and squeeze the life out of every actor who opposes it. When an artist is so fine and great as Mrs. Fiske or Richard Mansfield he or she can echo the words of Ibsen's Dr. Stockmann, "The strongest man is her who stands most alone. The proprietors of the popular price theatres have probably very little sentiment about art, but they probably are glad of the chance to spoil the Egyptians in the first-class theatres by playing the best of high grade attractions. Of course Mrs. Fiske's policy cannot be a permanent one, but it is an expedient one for the time being. It is to be hoped enough people of real prominence will emulate her to finally smash the Trust. Already the germ of dissolution is present in the fact that the members of the Trust have legitimate enterprises of their own which will ultimately suffer.

Interest in Toronto.

Interest in the matter of the Trust is lively in Toronto, Canada, where the *Evening Star* and the *Evening News* have struck many effective blows against the combination. The following letters to the *Star* on Dec. 15 show that the people of that city believe the Trust to be an abomination:

Editor Star: Now that it has been pointed out in "The Star" that the theatre-going public is to suffer from the operations of the big Theatre Trust, the public, it seems to me, should take a hand towards setting things right again, and giving the legitimate theatre business a chance. The remedy lies in a great measure with the public, who have but to demonstrate their leaning by patronizing the independent stars under unfavorable conditions, and the power of the combine will soon be lost.

ORCHESTRA CHAIR.

Patrons Dissatisfied.

Editor Star: The patrons of the Grand Opera House should congratulate your paper upon its arraignment of the Theatrical Trust, which is steadily polluting our best theatres. Everyone has been dissatisfied with the plays booked at the Grand during the past season. Our best theatre has been given over to third-class plays. We do not want to see it made a Bowery play-house. "The Star" leads public opinion in its crusade.

A THEATRE-GOER.

A Telling Opposition.

New York Tribune, Dec. 27.

THE NEW YORK DRAMATIC MIRROR, the leading dramatic paper of this country, which is waging a war against the so-called Theatrical Syndicate, publishes in the last issue of its "Theatrical Trust Supplement" a letter from William Winter, the dramatic critic of "The Tribune." Opposition to the Syndicate continues to be manifested in vigorous ways, especially in the speeches and interviews of several prominent actors, as they appear in one city of the country after another. A notable instance was the speech delivered by Francis Wilson at the Tremont Theatre, Boston, on Monday night, after the second act of his performance of Half a King.

Never More Powerfully Than Now.

Boston Transcript, Dec. 13.

The "Musical Courier" asserts that "the Theatrical Trust says never a word," but that "it lets the other fellows do the talking." The "Musical Courier" is evidently not favored with a weekly paper which, after numberless ups and downs, has at last been exalted to the high position of the Syndicate's organ. Its most frequent juggling with veracity is to belittle the circulation and influence of the DRAMATIC MIRROR, a paper which has always maintained the dignity and independence of the dramatic profession, and never more powerfully than at present.

Like Breeds Like.

Fall River, Mass., Globe, Dec. 19.

The Theatrical Trust is receiving as poor an endorsement from the public as some of the companies which are being turned loose on the patrons of the theatres under its auspices.

Encounter Frosty Weather.

Boston Record, Dec. 15.

Indeed, it looks as if New York companies would or better be sent to the other cities after this. Cheap substitutes encounter frosty weather.

THE FIRST AIM OF THE TRUST.

TO CONTROL THE BRIGHT LIGHTS OF THE PROFESSION.

If It Could Secure a Monopoly of the Leading Stars and Practically Operate the Principal Theatres, It Would Then Make the Minor Attractions and Theatres Its Prey.

Chicago Inter-Ocean, Dec. 12.

The Theatrical Syndicate in its present phase does not care for the profession at large, it is aiming to control the bright lights. If it can secure a monopoly of the leading stars, and practically operate the chief theatres of the country, it feels confident that it can swing the great rank and file of the profession. The persons of the leaders are their particular prey; the others can be handled easily enough in their good time.

The theatre as an institution is an artistic ideal, and its development is largely dependent upon the recognition of individual merit. Individuality and artistic character are peculiarly susceptible to discouragement, and to give best results, like all other art, should be absolutely free. These things are better understood abroad than in America, where artists are pensioned and theatres are subventioned by the State.

THE DRAMATIC MIRROR, which is the uncompromising foe of the Syndicate, calling it a Trust, says: "One member of the Trust having engaged an actor, all other members of the Trust at once know the details of an agreement that, under natural conditions, should be a private matter between the immediate parties to the transaction. If the actor develops in his art and becomes of greater value to himself and the public in a new opportunity offered by another member of the Trust, he is confronted by the fact that it is the policy of all the members of the Trust to fix their own value upon his services, and to insist upon that value with an eye solely to their own interests, and their power to enforce that value. If the actor rebels at this injustice, what happens? He is blacklisted. By a conspiracy as evil as any conspiracy against the individual can be, the actor is robbed of his livelihood." Now, if this is a fact, the Syndicate is not in the business to assist actors, but to help themselves. If some prominent actor should make an affidavit to this effect, this would immediately emerge from the theory to the condition stage. Certainly, if the actors desire to combine they could get along without the Syndicate. They have their liberty in their own hands, and if the Syndicate is working to suppress them with an alleged blacklist, they should unify and retaliate.

Taking a larger view of the Syndicate, it appears to be managers rather than actors it is aiming to control, and therein lies more material mischief, for capital, already chary about theatrical investment, is not to be lured into a field where a sextuplet of monopoly is to have full swing. This is seemingly a most discouraging feature, and the current bear on the theatrical market. The environing conditions, however, are so peculiar that the Syndicate is bound to keep faith with the public or fail. An inferior attraction in a first-class theatre will not win approval backed by the sign of the Syndicate, or anything else. The standard of theater art must be sustained, and by this same token advanced, if the support of the public is vouchsafed. The indications are that the Syndicate has troubles of its own.

The Worst Effect.

Newark Sunday Call, Dec. 18.

The worst effect is on dramatic art. Heretofore there has been a body of managers and actors willing if not anxious to supply the public with high-class dramas, and preferring to take moderate profits for such productions rather than cater to low tastes. The tendency has been to crowd out this class, and in New York to-day Augustin Daly is the only manager who is suspected of thinking of anything beyond the box-office receipts.

A Typical No. 2.

Savannah, Ga., News, Dec. 15.

Never Again was seen for the first time in Savannah last night. It would not do for another night. Although heralded as one of Frohman's attractions it did not strike Savannah theatre-goers as anything out of the ordinary. In fact, it was a little below the average of plays of its class. The audience was not large, and it was not sorry when the performance ended.

The Public Will Do the Rest.

Editorial, New York World.

The destruction of the Theatrical Trust is being sought in the right way. The alliance of stars and dramatic producers fighting for the liberty of stage art is formed on sound business principles. Otherwise it could not succeed. It has provided theatres throughout the country in which the independent attractions may play. The public will do the rest.

It Will Crush Them.

Woonsocket, R. I., Call, Dec. 10.

The Trust idea is a bad idea and it is going to be short lived. The Theatrical Trust already has an inch and is reaching for the ell. My belief is that the managers and theatrical people will do well to crush out this Theatrical Trust while it is young. If they don't, when it is a little stronger it will crush them.

What Most Frightens.

Buffalo News, Dec. 11.

It is hinted that the Anti-Trust law will not do away with the Theatrical Syndicate because the product of the theatre is not one of the necessaries of life. But that is just what most frightens the Trust. The people can let their shows alone.

Truth Briefly Expressed.

Rochester Democrat and Chronicle, Dec. 14.

In New York there is one daily newspaper that has courage and honesty enough to attack the Maangerial Syndicate. Outside New York there is scarcely an influential daily newspaper that is not attacking the Managerial Syndicate.

A Distinction.

Cohoes, N. Y., Dispatch, Dec. 15.

The people are obliged to patronize Trusts which control all the visible supply of articles almost indispensable to human existence, but they are not obliged to patronize theatrical Trusts and they evidently will not do so.

A Possible Reversal of Decision.

Los Angeles Herald, Editorial, Dec. 14.

When the Theatre Trust totally collapses, as it is destined to shortly, Mr. Frohman may reverse his former decision to wipe the Pacific coast from off the face of the earth.

Storing a Severe Swatting.

Washington Post.

If the Theatrical Trust is responsible for the inferior attractions with which the country is infested, it is simply storing a severe swatting for itself.